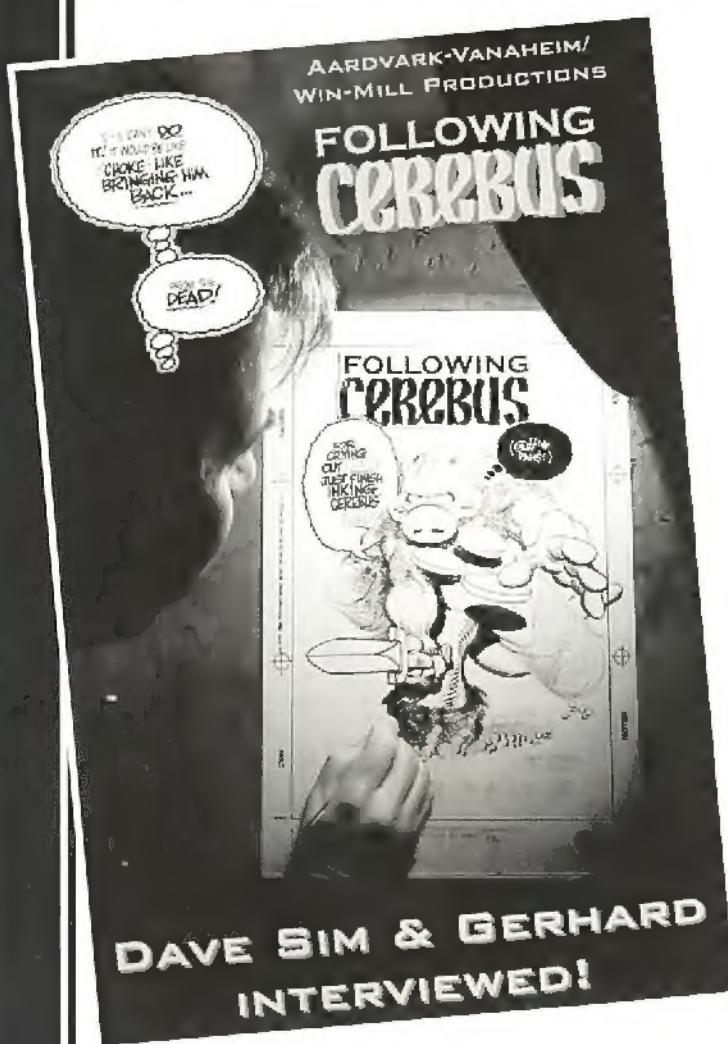


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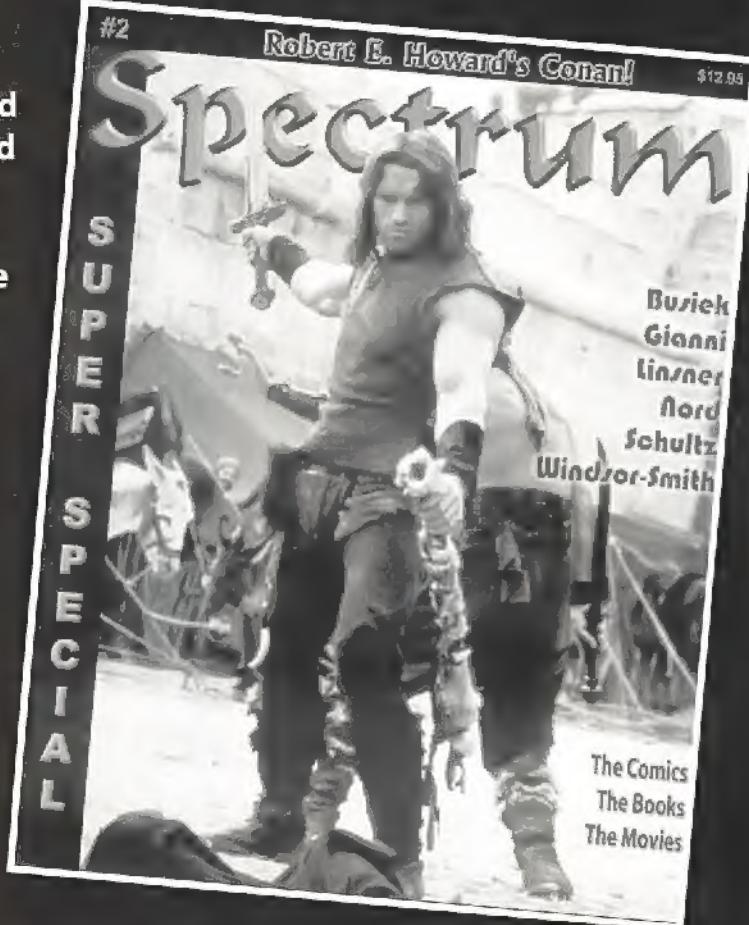
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Heather Graham on the *Twin Peaks* set. © Richard Beymer

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How to Tell and Retell a Story the Way You Remember it

In the words of A.C. Bradley, "Of all Shakespeare's tragedies *Othello* is the most painfully exciting and the most terrible."¹ As it has received such diluted criticism, the same can be said for David Lynch's *Lost Highway*, a movie where, according to *Salon*'s Stephanie Zacharek, "There's no need to

Lynch runs with this idea, often connecting it to the so-called "dream worlds" in his films. Consequently, a movie like *Lost Highway* has little resembling what most audiences consider standard time and space because the time and space within the story are relative to Fred Madison and his percep-

go unnoticed until the film has been viewed several times.³ The use of plot sources is his ultimate clue, tying Lynch's work to films that are much more linear and accessible for the audience.

Typically, Lynch's sources are Hollywood films, a mine he has been rummaging through since *Blue Velvet*.⁴ A listing of his own films along with these sources makes each Lynch picture, especially *Lost Highway*, begin to crystallize: *Blue Velvet* is *Rear Window*, *Twin Peaks* borrows from *Psycho*, *Wild at Heart* stems from *The Wizard of Oz*, *Mulholland Dr.* shares more than a similar title with *Sunset Boulevard*, and *Lost Highway* itself is largely a reinterpretation of *Kiss Me Deadly*.

However, though *Lost Highway* may share many reference points with *Kiss Me Deadly* – the opening shot of the highway at night, the burning beach house, dueling identities – Lynch's source work goes even

Comparisons Between *Lost Highway* and *Othello*, David Lynch and William Shakespeare

even try to make sense of the plot," though the movie attempts to be Lynch's most "profound."² There is more than critical frustration and misunderstanding between the outcast Lynch and the sacrosanct Shakespeare, though. Like Shakespeare, Lynch makes frequent and blatant use of source plots for his stories, and, more than that, Shakespeare himself is an enriching source for Lynch, helping to clarify Lynch's obscurities.

An important factor in understanding Lynch's writing is his reliance on Albert Einstein's "Theory of Relativity" to make stories that are intensely subjective and reliant on character – as opposed to audience – perception. As Einstein observed, time and space are relative to the subject.

tion, instead of the general audience. The subjectivity, or relativism, Lynch uses can make his work difficult because the audience is used to narrative rules derived from Aristotle's narrative unities of place, time, and action. Aristotle requires that a story

takes place within the same setting, that time within the story lasts no more than twenty-four hours, and that all action must contribute obviously to the plot. Though Lynch's work is far more coherent than his detractors think, his narratives are not Aristotelean or orthodox by Twenty-First Century standards.

Lynch's way of helping his audience around his narrative hurdles is to use a source for his plots. This is a necessary aid considering the oblique portraits in which he dwells. Lynch's films seem wilfully obscure, yet they are full of narrative clues so obvious and simple that they can easily

deeper, bringing us back to the initial, distinct connection to Shakespeare. Realizing Shakespeare's *Othello* as a source makes the core themes and, more importantly, narrative scission of *Lost Highway* far more understandable than Mickey Spillane's detective story.

¹A.C. Bradley, "The Most Painfully Exciting and the Most Terrible" of Shakespeare's Tragedies, *Othello*: Norton Critical Edition (W.W. Norton & Company, Inc., 2004), p.235.

²Stephanie Zacharek, *Lost Highway* (*Salon.com*, 1997).

³Often these clues are lines of dialogue, expressions which sound hokey or stilted at first but resonate later. Betty's dialogue about the "dream world" in *Mulholland Dr.* is a great example.

⁴This excludes *The Straight Story* since it does not feature him as a writer.

by Christopher DeCrocker



All *Lost Highway* photos © 1996 October Films



Above: Pete and Alice (Balthazar Getty and Patricia Arquette) from *Lost Highway*.

Left: Milton Glaser's cover for *Othello*. Far left: Fred (Bill Pullman) in *Lost Highway*.

Shakespeare can do this because *Othello* and *Lost Highway* not only share themes and details, but because they are more or less the same story. In other words, Lynch's film and Shakespeare's play meet, like *Highway's* Fred Madison, in the same place. *Othello* is about an outcast black soldier who marries a white woman, Desdemona. Othello's friends and peers plot against him until, after believing their lies, he murders his wife for being unfaithful. Similarly, *Lost Highway* tells the story of a suspicious husband who, despite lack of concrete evidence for his wife's cheating, murders her anyway. Both stories are obviously concerned with the influence of perceived knowledge in relation to infidelity; how a disruption of ideals, even a slight one, leads to total breakdown.

The most simple starting points for each story are the recurring symbols or motifs which, even if indecipherable to the audience member, are still obviously meaningful. In *Othello*, critics have isolated the bed and handkerchief as these pervasive symbols.

According to Michael Neil's essay *Unproper Beds: Race, Adultery, and the Hideous in Othello*, the bed is essentially the center of the play, being where the most important action takes place; this action would be consummation, murder, infidelity, and information exchange. In *Lost Highway* the bedroom and bed of Fred and Renee Madison perform the same function. It is where Fred fails sexually, where he murders his wife, and, through a video recording, where he confronts himself and the reality that destroys him by viewing the homicide he has committed. Likewise, Fred's alter ego Pete Dayton tastes both sides of the firmament in bed.

The symbolism of the handkerchief in *Othello* is also very important. The audience

learns that it is a gift given by Othello to his new bride, Desdemona. Othello was given the handkerchief by his mother and has passed it on, telling Desdemona that as long as she keeps the handkerchief she will be "atniable and subdue"⁵ Othello as a lover. Othello's story is made up, but Desdemona adores it. Stories like this, a unique way of recounting events, are how they fell in love. After being misplaced, the handkerchief is also used by Othello as evidence of Desdemona's "infidelity." In an essay on the significance of the handkerchief, author Lynda E. Boose sees it as a representation of virginity and as a stand-in for the couple's bed sheets. This is the most rewarding interpretation; by losing the handkerchief, Desdemona has thrown away her sexual connection to Othello because she is discarding the bed sheet



Videotapes (above, with Fred and Renee in Lost Highway) and a handkerchief (top right, in a book cover painting by Mark English) become important symbols.

and breaking the spell from Othello's story.

Though Fred Madison's wife is not as loving as Desdemona, he is no different from Othello. Fred is something of a storyteller himself, partly through his expressive jazz playing, but mostly because he likes to "remember things [his] own way." As he tells police investigating the mysterious videos, Fred does not own a video

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Shakespeare

OTHELLO



EDITED BY DAVID BEVINGTON
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camera to preserve his memories. This is like Othello recasting the handkerchief as a magical token instead of acknowledging what it really is—a gift from his father to his mother. In *Lost Highway*, Fred and Renee receive a series of videos of their home, each delving closer and closer to their bedroom. The final one displays a howling Fred kneeling next to his wife's ripped, ravaged flesh. What Lynch has done is transform the handkerchief into VHS tapes, or recorded memory, which are used as evidence of Fred's murder of Renee.

Further, Fred's paranoia over Renee's cheating is born of his suspicions about her past in the porn industry, and later in the film we see Renee (as Alice) in a porn film; more (video) evidence.⁶ The complication Lynch adds to the videos, though, is by using them as a form of storytelling *as well as* a kind of recorded memory. Thus, by never being irrefutable evidence, the handkerchief and videos act as representations of

⁵Because the entire film is based on Fred's memory of literal events, the videos he receives in the mail can represent Renee's porn work, making them spousal "gifts," just like the handkerchief.

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⁶William Shakespeare, *Othello: Norton Critical Edition* (W.W. Norton & Company, Inc., 2004), 3.4.57.

the *implicit* power offered by concrete objects. Like a certain smell or sound, they conjure memories for Othello and Fred, as well as suggest very unsettling possibilities to their owners without actually providing concrete information.

Consequently, without making the videos a concrete grounding for the narrative, confusion ensues on the audience's part. If you cannot trust Fred and cannot trust the videos, what *do* you trust? Well, what Lynch has done to help the audience understand *Lost Highway* is take Shakespeare's handkerchief and use it as a gateway to understanding the subjective narrative structure. Just as the videos deal with memory, they are a very memorable aspect of the story. The idea of anonymous videos turning up on a doorstep stays with the audience because it is unusual, and it resonates because it makes the audience wonder what they would do in Fred's situation. By trying to imagine Fred's perspective, the audience is let in on the subjectivity of *Lost Highway*'s confusing structure. Thus, the videos are essentially Lynch opening a door and inviting the audience into his film, so they can stand in for Fred.⁷ This idea of subjectivity is also reinforced by the connection to *Kiss Me Deadly*, a noir story with Mike Hammer's narration. Remember that Lynch described *Lost Highway* as a "21st Century noir."⁸

Most viewers recognize the fantasy elements of *Lost Highway*, but rare are reviews that recognize Fred as the actual storyteller. Typically, if this were done by another filmmaker, the results would be something like *Memento*: a puzzle with a discernable pattern. Lynch, however, confuses his story by having Fred remember the events of the movie the way he wants, jumbling their order as well as "correcting" what he doesn't like. This is why Fred forgets that he has murdered Renee. As Iago says in Othello, "Virtue? a fig! 'Tis in ourselves that we are / thus or thus. Our bodies are our gardens, to the which / our wills are gardeners."⁹

Even with Fred's changes, the logical conclusion is that in a different order the film would finally "make sense," and the viewer would be able to discern what Fred

has changed. They do see the video of Renee's corpse, after all. The problem with rearranging different scenes is that Lynch has the story loop. There is no start, no end; instead, the audience sees events mix and overlap from two different perspectives, which both happen to be Fred's (either as Fred or Pete). So, for example, Fred is

ceased wife because he believes it is really her. This is no different from Othello and Fred finding non-existent meaning in the handkerchief or videos, but also relates to Fred's reconstruction of his life when he becomes Pete Dayton. Just as Leontes believes a statue of his wife is really her, Fred believes that his constructed Alice is



Lost Highway's Mystery Man (Robert Blake)

never shown in court after being arrested. He does not even have information for the police who arrest him, but instead says, "Please tell me I didn't kill my wife." All the audience sees is Fred literally moving in circles, stuck within his own problem, his own world.

Shakespeare is easier on his audience, using this kind of subjectivity as a metaphor in his plays, instead of a plot device like Lynch does. What Shakespeare does, basically, is use subjectivity as a metaphor to describe the function of the kind of art he is creating. For example, in Act Five, Scene Three of *The Winter's Tale*, a curtained statue of one of the deceased characters, Hermione, represents the idea of art and its subjective relationship with the audience:

Leontes: Do not draw the curtain.

Paulina: No longer shall you gaze on't, lest you fancy / May think anon it moves.

Leontes: Let be, let be!¹⁰

Leontes begs to see the statue of his de-

ceased wife because he believes it is really her. Paulina warns Leontes not to become too attached to the statue, and in *Lost Highway* Alice, speaking for herself and Renee, tells Fred, "You'll never have me."

Shakespeare's symbolism of the statue is also a message to the audience. He tells them to be wary of what art presents as the truth. For fans of Lynch's work, it tells them not to believe that what they see in *Lost Highway* is literally happening. In other words, Fred may be remembering some events as they happened, just as the statue has a perfect resemblance to Hermione, but none of the events of *Lost Highway* are shown *as they are happening*. This is key to understanding the movie: putting it in a Platonic context. Lynch is saying that evidence is not always trustworthy. He is telling the audience how to watch the movie, and also poking fun at his occupation and himself by saying that movies, like memory, cannot be trusted because they can be manipulated and edited. This can be a difficult idea to accept because everything in *Lost Highway* is presented so realistically. Aside from the Mystery Man (whom I will come to later), the only obvious fantasy elements of *Lost Highway* are Fred's transformations

⁷Sort of like *Being Fred Madison*.

⁸David Lynch, quoted from the introduction to the shooting script.

⁹Shakespeare, *Othello: Norton Critical Edition*, 1.3.17-9.

¹⁰William Shakespeare, *The Winter's Tale* (Signet Classics, 1963), 5.3.59-62.

at the middle and end of the story. These transformations are full of flashing white and blue lights and look supernatural, as when Laura converses with Bob in *Fire Walk With Me*. In *Lost Highway*, though, Lynch portrays these segments as part of some medical condition. In other words, there is no blatant fantasy to compare to what most viewers assume is objective reality. It is all real to Fred, so Lynch presents it that way.

Putting Fred's experience in the context of a medical condition is another structural clue, though, and also connects the story back to *Othello*. Both stories illustrate very powerfully the danger of losing oneself in fantasy by showing how Othello and Fred react to a reality that presents them as cuckolds and victims. Each exhibits the same physical symptoms when forced to contemplate this reality.

The physical symptoms are seizures in both stories. In a few scenes revolving around Iago's "evidence" of Desdemona's infidelity, Othello suffers from epileptic seizures because he cannot deal with what he is hearing. These kinds of seizures come in a few forms, with Othello's appearing to be simple or complex partial seizures. The results of simple and complex partial seizures can be hallucinations, lack of judgment, *deja vu*, and a high sensitivity to smell and taste.

In *Lost Highway*, we see the physical pains of Fred's mind, first as headaches in prison, then later as a kind of seizure while he tries to prune himself from police entanglement, outrunning the law in Laurent's car. While the film has been related structurally to a psychogenic fugue, it can also be said that it is a simple or complex seizure revolving around Fred's *deja vu*, poor judgment, and his hallucination, or invention, of Pete Dayton because he cannot face a reality that wishes to humiliate and banish him. Within the psychogenic fugue lie the attributes of simple and complex partial seizures.

With this in mind, seeing *Lost Highway* from Fred's perspective is easy once the entire movie has been viewed (especially if it has been viewed several times), but while watching for the first time there are two distinct road blocks that challenge interpretation of the narrative structure. These are the Mystery Man and the people Pete interacts with socially.

Like Iago in *Othello*, the Mystery Man is

a figure of false aid. He is a false eye for the audience built on Shakespeare's famous character. Iago is a supposed friend who exploits the racial biases of the play's other characters in order to enact revenge against Othello. In actuality, Iago and Othello are very similar men; they share similar jobs, names, and storytelling craft. Iago's skill is hiding this fact from his peers to get revenge on Othello. Lynch has taken this one step further by making his Iago, the spectral Mystery Man, an opponent who literally *is* one with the hero.

Though sometimes dismissed as clichéd or formulaic¹¹, the Mystery Man is one of two aspects of *Lost Highway* that truly is difficult, and may be more Lynchian than Shakespearean. Understanding that the story is not literal helps when approaching this "hair of an abstraction."¹²

Unlike the constant Iago, the Mystery Man appears in only a few important scenes: he shows up at Andy's party and meets Fred; he appears in a phone conversation between Pete and Mr. Eddy; and he reappears at the end in the desert after Pete transforms back into Fred and Alice disappears. To express it a little more elaborately, he first appears when Fred becomes suspicious of Renee, he reappears when Fred (as Pete) has doubts about the validity of his fantasy world, and then he arrives one last time as Fred realizes the fantasy world cannot be maintained. It is obvious that the Mystery Man is a visual representation of Fred's increasing fear and paranoia, the emergence of his shadow self and primitive instinct, just as Iago represents the depths

¹¹Zacharek writes, "The short guy in white-face makeup and dark-red lips...is a symbol of...weirdness for weirdness' sake."

¹²David Lynch, *Lynch on Lynch* (Faber and Faber, 1997), p. 229.



to which Othello can, and briefly does, plunge.

The problem with the Mystery Man is that other characters in the film are able to observe and comment on him. At his party, Andy refers to the Mystery Man as a friend of Dick Laurent's. Why does Laurent's friend want to murder him? The viewer cannot decide; they take the story at face value this early on, believing that what they see is literally happening, and none of that makes sense. The most obvious answer, then, would be that a literal application is, well, not applicable. In order to deal with the memories of "that night" when he first imagined his wife's infidelity, Fred

has created a separate person, an evil genius to whom he can attribute his horrific actions. When reliving "that night" in his mind, Fred imagines he and Andy discussing this separate Mystery Man. Lynch's main clue is the phone discussion, in which the Mystery Man hands Fred a cell phone while at the same time being on the other end of the phone, calling from the Madisons's house. Lynch is telling the audience that the Mystery Man, Fred's shadow self, is not a real person and is not to be taken literally, because literally such an event cannot happen. Instead, the Mystery Man represents Fred's fear and paranoia festering in his house, in his bedroom, where he will kill Renee. So he is at once there in the house and not there in the house.

Like the Mystery Man, Pete Dayton's social relations cause some narrative problems. It is easy to reconcile Pete as Fred's way of creating a second chance for himself, and easy to observe the name changes for Renee and Dick Laurent (Alice and Mr. Eddy, respectively), but what about Pete's parents, friends, and his girlfriend Sheila? They all jut into his Fred-like life, begging over-and-over to know about "that night,"

an event that is never articulated by any character. They also have no counterparts within the film.

Another suspension of disbelief is required. Fred, even through his second reality, is not remembering his life literally but instead focusing on past events and those involved as archetypes; he is giving an emotional history. Pete's family can merely represent Fred's, as he thinks back to his youth. He lives with his parents and has a loving but ultimately boring and innocent girlfriend. He realizes how dull his life is when he meets Renee, who introduces him to what seems like a promising, more risqué world. She is probably someone he met while performing music. Renee and Fred fall in love, and he "steals"¹³ her from Dick Laurent (Mr. Eddy), her employer in the porn business. Fred begins to have suspicions about Renee's past, but ignores them. Eventually, as he encounters more of her

past, Fred cannot keep his ignorance, so he murders Renee. This is all illustrated by the final act of *Lost Highway*. Pete and Alice decide to kill and rob the fictionalized Andy (he has no name in the fantasy). Alice has already clued Pete in on her past in the porn business, and in Andy's house Pete sees a pornographic movie starring Alice, causing, "jealousy...to rage out of control," inside Pete.¹⁴ This segues to Fred's killing Dick Laurent several minutes later in the film, and, presumably, he kills Renee after that. Really, Fred's retelling of his marriage and murder through Pete is just a more elaborate mirroring of the series of video tapes earlier in the movie. Like Fred and Renee's relationship, the videos begin outside of the house. Slowly the tapes move inside, becoming more intimate until they show the actual murder.

For the audience to accept the story as non-literal takes a big suspension of disbelief, one that is not dissimilar to what certain audiences have had to do with *Othello*. Analyzing the play in the nineteenth cen-

¹³Not a theft of sexual territory in the adulterous sense. Renee's relationship with Fred would mean no more pornography and no more sexual favors for Dick Laurent (as seen during her "audition").

¹⁴Barry Gifford and David Lynch, *Lost Highway* shooting script (1997).

tury, Thomas Rymer wrote, "There is in this play some burlesque, some humor and ramble of comical wit, some show and some mimicry to divert the spectators, but the tragical part is plainly none other than a bloody farce without salt or savor."¹⁵ Rymer saw *Othello* as a "bloody farce" because he could not believe a black man could be a protagonist. He felt Shakespeare had ignored reality in order to tell a tale that was essentially a bloodbath. Lynch does not ignore reality, or plot, as critics will contend, but instead places it in the hands of his protagonist. This is not dissimilar to Shakespeare, where characters must tell the story because plays are based on dialogue. With *Lost Highway*, Lynch literally lets Fred tell the story. He lets Fred create his own characters and pick out the important parts, "[remembering] things [his] own way. Not necessarily the way they happened."

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¹⁵Thomas Rhymer, *A Bloody Farce, Othello: Norton Critical Edition* (W.W. Norton & Company, Inc., 2004), p. 210.



Twin Peaks

Second Season Episode Guide (Part 3)

This is the third and final part of our *Twin Peaks* episode guide. Season one appeared in *Wrapped in Plastic* 59. The first nine episodes of season two (2001-2009) appeared in issue 68, and the next six episodes (2010-2015) in issue 69.

Second season credits: Starring *Kyle MacLachlan* (FBI Special Agent *Dale Cooper*), *Michael Ontkean* (Sheriff *Harry S. Truman*), *Mädchen Amick* (*Shelly Johnson*), *Dana Ashbrook* (*Bobby Briggs*), *Richard Beymer* (*Ben Horne*), *Lara Flynn Boyle* (*Donna Hayward*), *Joan Chen* (*Josie Packard*), *Eric Da Re* (*Leo Johnson*), *Sherilyn Fenn* (*Audrey Horne*), *Warren Frost* (*Doctor Will Hayward*), *Harry Goaz* (*Deputy Andy Brennan*), *Michael Horse* (*Deputy Tommy "Hawk" Hill*), *Piper Laurie* (*Catherine Martell*/*Tojamura*), *Peggy Lipton* (*Norma Jennings*), *James Marshall* (*James Hurley*), *Everett McGill* (*Big Ed Hurley*), *Jack Nance* (*Pete Martell*), *Kimmy Robertson* (*Lucy Moran*), and *Russ Tamblyn* (*Doctor Lawrence Jacoby*)

Created by Mark Frost & David Lynch; Music Composed & Conducted by Angelo Badalamenti; Produced by Harley Peyton; Supervising Producer Gregg Fienberg; Executive Producers Mark Frost and David Lynch; Co-Producers Robert Engles (episodes 2006-2022) and Robert D. Simon; Associate Producer Philip Neel; Director of Photography Frank Byers; Production Designer Richard Hoover; Casting by Johanna Ray; Art Directors Okowita and Daniel Proett; Costume Designer Sara Markowitz

16. EPISODE 2016

First televised February 16, 1991

Starring Kenneth Welsh (Windom Earle); Special Guest Star Billy Zane (John Justice Wheeler); Guest starring Miguel Ferrer (Albert Rosenfield), David Patrick Kelly (Jerry Horne), Chris Mulkey (Hank Jennings), Wendy Robie (Nadine Hurley), David Warner (Thomas Eckhardt), and Dan O'Herlihy (Andrew Packard); Written by Tricia Brock; Directed by Lesli Linka Glatter; Co-Starring Michael J. Anderson (Man From Another Place), Ron Blair (Randy St. Croix), and Frank Silva (Bob); Edited by Toni Morgan

Act 1: Cooper plays Earle's tape for Truman. Cooper ponders Caroline's death mask and says that Caroline was the love of his life.

Pete and Andrew have a laugh over breakfast. Pete leaves and Josie arrives. She sees Andrew and faints. Hank arrives at Truman's for his parole hearing. Truman charges Hank for attempted murder against Leo. Hank says he has info on the murder of Andrew—it was Josie. Hawk knocks Hank down. Albert delivers a report to Cooper and concludes that Josie killed Jonathan Lee (the Asian man) and shot Cooper. Audrey takes over the concierge job at the Great Northern. John (Jack) "Justice" Wheeler checks in and introduces himself. He tells Audrey he has a picture of her when she was ten. Audrey opens a note and finds one-third of Leo's handwritten poem and a note advising her to meet at the Roadhouse for a "gathering of angels." **Act 2:** Nadine comes home from school and tells Ed she is in love with Mike. She wants to break up. Catherine spies on Cooper as he interrogates Josie. He wants Josie to turn herself in. Catherine tells Josie that Eckhardt wants to see her. Josie asks for help and Catherine gives her a gun. Ben holds a meeting with Wheeler, Audrey, Bobby and Jerry. Ben tells the group that he and Wheeler go back away. Ben wants to stop the Ghostwood development by starting the Pine Weasel Project, an environmental effort to protect the endangered Pine Weasel species. At the Double R, Norma learns that her sister, Annie, is coming home from her stay in a convent. A disguised Earle leaves a note for Shelly—it contains another third of the poem and the meeting message. Ed arrives and proposes to Norma. **Act 3:** Leo whittles arrows as Earle sings. Norma visits Hank in jail and asks for a divorce. Hank tries to talk his way out of his trouble. He wants Norma to lie and provide him an alibi. She refuses and leaves. Pete reviews the chess game. He provides a safe, stalemate move. Albert tells Cooper he's got irrefutable evidence of Josie's guilt. Josie looks in a mirror. She talks with Andrew and says Eckhardt made her try to kill Andrew. Andrew wants Josie to go to Eckhardt. James and Donna discuss Evelyn Marsh. He says good-bye to Donna and tells her he will come back someday. **Act 4:** Pete and Catherine tell Truman that Josie has gone to meet Eckhardt. At the Great Northern, Andrew reveals himself to Eckhardt. He says that Josie



David Lynch on the final day of shooting the series finale. Madsen Amick is seated at right.

betrayed Eckhardt and that is why he is still alive. Ben, Wheeler and Audrey have dinner. Ben leaves and Audrey and "Jack" talk. She resents his presence but she warms to him. Donna, Shelly and Audrey meet and compare their notes. Larelle watches from across the room. Catherine calls Cooper and tells him that Josie is with Eckhardt. Cooper approaches the door and hears Josie scream. He hears a gunshot and bursts in with his gun drawn. Eckhardt stands; he has a gunshot wound to the chest. He collapses and Josie points her gun at Cooper. They face off. Cooper wants to know why Josie shot him. She says she knew he would discover her secrets. Truman enters with gun drawn. Josie asks for forgiveness. She has a seizure and collapses. Truman rushes to her and cradles her. He says she's dead. Cooper suddenly has a vision of Bob, who crawls over the bed and says, "Coop! What happened to Josie?" Bob is replaced by an image of the Little Man from Another Place, who dances on the bed. These images fade and Cooper ponders his visions. The camera (not Cooper's POV) pans over to the bedside table where Josie's face appears in a wooden drawer pull. She screams and her face, contorted in the wood, freezes in agony.

TIMELINE: The events in this episode take place on Tuesday, March 22.

CRITIQUE: After Diane Keaton's extraordinary episode 2015 (see *WTP* 69), the show restarts itself to some degree after a mid season slump as the story moves toward the year end climax featuring a showdown between Cooper and Windom Earle.

Unfortunately, the episode as a whole is rather lackluster, especially following Keaton's snazzy affair. Although lots of plotlines are set in motion—the introductions of Jack Wheeler and (by phone) Annie Blackburne; Earle's poem that lures Audrey, Shelly, and Donna to the Roadhouse; Nadine's break-up with Ed, freeing him to be with Norma—none is particularly interesting in and of itself, and the scenes play out predictably and almost boringly. Zane is a perfectly acceptable actor, but his scenes as Wheeler with Audrey seem pulled from a standard soap opera, lacking the offbeat sensibilities one expects from *Twin Peaks*. And this doesn't even get into the issue of when exactly Ben summoned Wheeler. Remember that it wasn't until late the previous night (act 4, episode 2015) the Ben was still in his delusional Civil War state.



Hank and Hank



Leo and Windom Earle



Cooper and Albert

And by the next morning (act 1 in episode 2016), Wheeler has arrived from Brazil!

That said, a few scenes shine. Mulkey is great when Hank is dragged into Truman's office and tries to make a deal to escape arrest by testifying against Josie. With a snap of his fingers, he envisions himself in a new identity: "Hank Jennings, witness [snap!] for the prosecution!" The always reliable Ferrer is effective as the increasingly frustrated Albert trying to prod a reluctant Cooper to arrest Josie, though Albert also conveys some sympathy for Truman. Laurie and Chen have a wonderfully tense scene as Catherine subtly leads a distressed Josie to a hidden gun she can use against Eckhardt, whom she will meet that night. Laurie's ability to convey a cool manipulation, and Chen's success at presenting a Josie on the verge of a nervous breakdown, backed by Badalamenti's seductive, rhythmic score, gives the scene the off-kilter atmosphere missing in many of the lesser moments. Later, just before Josie goes to meet Eckhardt, she stares pensively into a mirror (in act 3), a scene that duplicates her first scene in the pilot, creating a parallel between her first and last episodes. Another wonderful scene occurs in the elevator as Eckhardt and Andrew meet, and Andrew manipulates Eckhardt into thinking that Josie betrayed Eckhardt and plans to kill him that night. Warner and O'Herlihy are fantastic in underplaying the action, which counters the intensity of the story development (and includes Warner's great delivery of a great line, "I'm *always* careful"). Overplayed, it would have devolved into melodrama, but here it works perfectly as a typical *Peaks* moment.

Finally, of course, there's the scene of Cooper and Truman rushing into Eckhardt's room and finding him shot, with a gun in Josie's hand. Josie is unapologetic but begins to crumble at the sight of Harry. She appears to faint but actually dies (from fear, viewers learn later). Appearances by the Little Man From Another Place and Bob are followed by one of the most memorable images from the second season: a screaming Josie merging into the nightstand's drawer pull. Its meaning has been the subject of some debate, though if nothing else a literal interpretation seems evident: the scene is a pictorial representation of the Ghostwood Development—that is, Josie is now literally a ghost in wood. (As we reported in *WTP* 7, Frank Silva noted that Josie ended up in the Red Room, though the scene never made it on the air: "Bob...took her away to the Red Room, I think. If you notice, in the Red Room you do see Josie's body. You don't see her face, but you do see her body sticking out of the Red Room

curtain. In the series, there's a scene in the Red Room where—Joan Chen wasn't available at the time, so we had to get around that, but there was a double of Joan. You just saw the body, and her head was outside the Red Room. But she's in the Red Room. You'll see Josie's body—the last outfit that she had on—you'll see that body with that outfit. And her head's sticking outside the red curtain" (p. 11).

COMMENTS: Josie learns that Andrew is alive in this episode, one day (one episode) after learning that Eckhardt is in town and being forced to serve him dinner as Catherine's maid. It's all too much for her, and she faints. (In episode 1007, Josie paid Hank \$90,000 for what she thought was his arranging a boating "accident" that killed Andrew and thus left her the Packard Saw Mill. In episode 2014, Catherine and Andrew tell Pete that it was Eckhardt who tried to kill Andrew; episode 2016 confirms that Eckhardt induced Josie to carry out the assignment, claiming that Andrew never loved her, although Eckhardt was seeking revenge on Andrew for stealing away Josie.)

Hank makes his final appearance in the series when Hawk brings him in to the station to be arrested for the attempted murder of Leo, and Hank offers to provide evidence that Josie is responsible for Andrew's death. This scene is immediately followed by Albert's concluding that Josie shot both Cooper (in the first season finale) and "Jonathan Lee." This episode also contains the final appearances of James, Jerry, and of course Josie.

Windom Earle appears in this episode disguised as a trucker dining at the Double R. Later he appears in the same disguise at the Roadhouse as Audrey, Shelly, and Donna meet to compare notes. (Why exactly does he go to the trouble to send pieces of the poem to the three girls, by the way?)

While Annie does not appear in this episode, Norma does talk to her on the phone briefly—Annie will be taking the next bus into Twin Peaks.



Andrew and Eckhardt



Audrey, Shelly, and Donna



Truman and Cooper



Josie



The ghost in the wood?

FIRST APPEARANCE: John Justice Wheeler

RATING: ★★★

17. EPISODE 2017

First televised March 28, 1991

Starring Kenneth Welsh (Windom Earle); Special Guest Star Billy Zane (John Justice Wheeler); Guest Starring Ian Buchanan (Richard ‘Dick’ Tremayne), Heather Graham (Annie Blackburne), David L. Lander (Tim Pinkle), Wendy Robie (Nadine Hurley), Don Davis (Major Briggs), Gary Hershberger (Mike Nelson), Catherine E. Coulson (the Log Lady), and Mary Jo Deschanel (Eileen Hayward); Written by Barry Pullman; Directed by James Foley; So-Starring Brenda Strong (Jones), Ron Blair (Randy St. Croix), Julie Hayek (Model), Betsy Lynn George (Teen Model); Edited by Jonathan P. Shaw

Teaser: Cooper dictates to Diane about “recent developments.” (This prologue served to recap the show’s various plotlines because it had not aired for six weeks.) **Act 1:** A despondent Truman drinks and remembers Josie. Hawk brings him food. Annie Blackburne arrives at the Double R. The Log Lady notices Major Briggs’s tattoo. Hawk reports to Cooper about Truman. Cooper reads from Josie’s autopsy: her body weighed only 65 pounds. Windom Earle receives Cooper’s chess move and is outraged by his attempt at stalemate. Audrey and Dick Tremayne plan a fashion show. Jack Wheeler asks Audrey out for a picnic. Tim Pinkle horrifies Dick with the stuffed Pine Weasel. Cooper provides a blunt report on Josie’s criminal life. Truman tells him to get out. **Act 2:** Jones visits Catherine and gives her a puzzle box from Eckhardt. A disguised Earle visits Donna at home; he claims to be Dr. Gerald Craig, an old friend of her father’s from medical school. He gives Donna a gift for her father—a small wrapped package. Pete studies various chess boards. He reports that there is no stalemate game that doesn’t involve the loss of pieces. Andy and Lucy play chess. Briggs and the Log Lady talk with Cooper: The Log Lady has tattoo similar to Briggs’s. She remembers a light in woods from when she was a child; she also had the same experience when her husband died in the fire. Wheeler and Audrey picnic. **Act 3:** Donna tells her parents that they had a visitor. Doc Hayward says that Dr. Craig died on

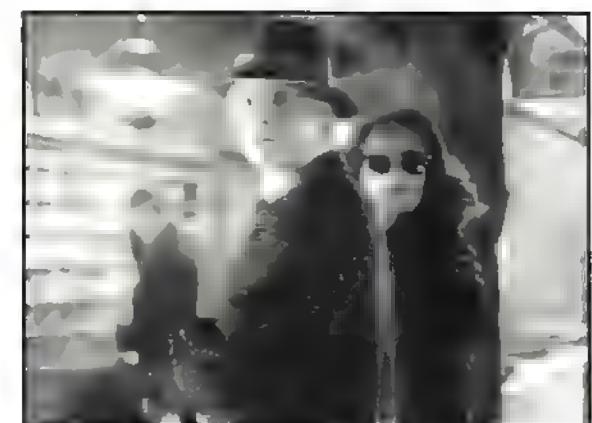
a rafting trip. Hayward opens the box and finds a black pawn with a note: “knight to king’s bishop 3.” Ed and Nadine meet with Dr. Jacoby. Ed wants a divorce but Nadine thinks they are simply breaking up. Donna spies Ben paying an affectionate visit with her mom, Eileen. Norma suggests that Shelly enter the Miss Twin Peaks contest. A disguised Earle talks with Shelly. Cooper meets Annie at the diner. Cooper notices scars on Annie’s wrists. Cooper seems to sense Earle’s presence. Hawk reports that a drunk Truman has wrecked the bookhouse. Cooper tries to talk him down from his rage. Truman breaks down and Cooper embraces him. **Act 4:** Cooper and Hawk put Truman to bed. Nadine and Mike check-in to the Great Northern. Ben hosts the “Stop Ghostwood” fundraiser and fashion show. Lucy and Andy model outlandish outfits. Catherine talks with Ben. He tells her he has changed. Pinkle shows off a real pine weasel which bites Dick on the nose. It then escapes into the audience, terrorizing the fundraiser attendees. Audrey is knocked off the stage into Wheeler’s arms. They kiss. Jones knocks out Truman’s guard and climbs into bed with Truman.

TIMELINE: The events in this episode take place on Wednesday, March 23.

CRITIQUE: This episode challenges episode 2012 as the worst in the series (and like that earlier episode, has a larger-than-usual number of scenes played for laughs). Poor scenes proliferate: Truman’s drunken binge (complete with a *faux* film *noir* ambiance and an embarrassing performance by Ontkean), Annie’s introduction (and later Cooper’s first meeting with her), the Wheeler/Audrey picnic (with Wheeler singing!), Ben’s visit to Eileen, Mike and Nadine’s visit to the Great Northern, the Save the Pine Weasel fashion show (with a pine weasel on the loose), and on and on. It just goes to show that no series is too good to self-destruct if diligence is not maintained. (For instance, *The Prisoner* had “The Girl Who Was Death.” *Buffy the Vampire Slayer* had “Beer Bad.”) In interviews, director Foley has talked about how unhappy he was



Catherine and Ben



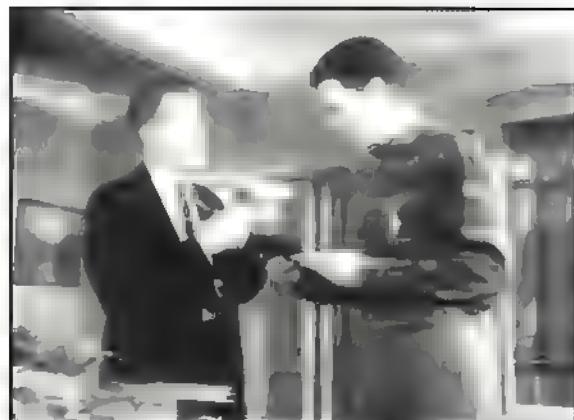
Mike and Nadine

The WIP Ratings Chart:

★★★★★	Masterpiece
★★★★	Very Good
★★★	Good
★★	Fair
★	Horrible



Jones



Cok and Cooper



Ben and Eileen

working on *Twin Peaks*, and given the episode he ended up directing, it's not difficult to understand why. The episode ends with Eckhardt's assistant Jones slipping into bed with Truman—a scene that, as we shall see in the next episode, makes no sense.

At the time of Heather Graham's appearance on this series, she was not well known. Though she performs quite well, the material in this episode is not strong—which has been admitted to by some of the participants. In *WIP* 17, Harley Peyton said, “She came out of a nunnery! [Peyton rolls his eyes.] It was ridiculous. It was just a mess. It was a mess!” (p. 7) (Fortunately, as time goes on, Graham’s performance gets better and better, and soon she is turning in exceptional work.) And if not referring to Graham or this episode specifically, Kimmy Robertson hit the nail on the head when she said in *WIP* 43, “At that time, the whole second season felt to me like [they thought], ‘Whatever we do, it has to involve prettier and prettier young actresses.’ It seemed like that was the focus, and the story was second” (p. 5).

Fortunately, a couple of scenes are entertaining. Welsh conveys a wonderfully subtle creepiness in Earle’s visit with Donna, and it’s even creepier in retrospect when the viewer learns that he’s given his name as Dr. Hayward’s deceased college roommate and the phone number calls the cemetery. Also, during the fashion show—an excruciating scene that never should have made it on the air—there’s a brief interlude with Catherine and Ben that, despite some mediocre dialogue, is excellently played by the two actors. Finally, Jones’s delivery of the mysterious box to Catherine begins an intriguing plotline that nicely represents the show itself—boxes locked inside other boxes that require effort to unlock the secrets within.

For the most part, however, the less said about this episode, the better.

COMMENTS: Earle, disguised as Dr. Gerald Craig, visits Donna. He visits the Double R disguised as a biker.

Tim Pinkle returns from episode 2005, where he tried to sell

Shelly a device to raise and lower then paralyzed Leo into bed.

FIRST APPEARANCE: Annie Blackburne

RATING: ★★

18. EPISODE 2018

First televised April 4, 1991

Starring Kenneth Welsh (Windom Earle); Special Guest Star Billy Zane (John Justice Wheeler); Guest Starring Heather Graham (Annie Blackburne), David Lynch (Gordon Cole), Wendy Robie (Nadine Hurley), Gary Hershberger (Mike Nelson), Mary Jo Deschanel (Eileen Hayward), and Catherine E. Coulson (the Log Lady); Written by Harley Peyton and Robert Engles; Directed by Duwayne Dunham; Co-Starring Brenda Strong (Jones), Robert Bauer (Johnny Horne), Ron Blair (Randy St. Croix), and Jack McGee (Bartender); Edited by Paul Trejo

Act 1: At the Bookhouse, Jones tries to strangle Truman, but he knocks her out. Audrey delivers a meal to Wheeler. They flirt with each other. He invites out for dinner. Truman and Cooper discuss Jones and why she tried to kill him—Eckhardt was jealous and wanted Truman dead. Harry notices a Bonsai plant on his desk. He believes it is a gift from Josie. Cooper says that need to respond to Earle’s latest chess move. Gordon Cole arrives with the Windom Earle dossier. Earle listens to their conversations through a bug he placed in the Bonsai. Cole reports that Earle was on Haliperdol (the same drug used by the one-armed man) to fake his illness. (The doctors discovered this “when Earle went boi oi oing.”) Earle was working on Project Bluebook, investigating UFOs. Cole reinstates Cooper in the FBI. Earle chooses cards from a deck—all queens (Donna, Shelly and Audrey) and a King (Cooper). Leo notices the Shelly card. Earle says he will kill the winner of the Miss Twin Peaks contest. **Act 2:** Donna follows her mother to the Great Northern and sees her meet with Ben. Mike and Nadine check out. Donna asks Audrey why their parents are meeting. Eileen and Ben discuss their old relationship; Ben wants to make up for his actions. He kisses Eileen but she tells him to let go. Audrey shows Donna a spy-



Earle and Audrey



Ben and Wheeler



Cooper and Annie

hole into Ben's office. They listen to Ben and Eileen. Donna is worried. Truman, Cole and Cooper arrive at the Double R. Cole is taken by Shelly Johnson: "What a beauty! Kinda' reminds of that statue—the babe without the arms!" Cole approaches Shelly and orders coffee. She responds and he can hear her: "For some reason I can hear you clear as a bell." The Log Lady interrupts but Cole can't hear her. Cooper sketches the tattoo symbols. Annie flirts with Cooper. Truman notices that Cooper is in love. Shelly asks Cole if he would like more pie. "Yes, I would, Miss Johnson. And a piece of paper and a pencil—I plan on writing an epic poem about this pie!" Annie notices Cooper's sketch and says it looks like the symbol from Owl Cave. **Act 3:** Donna receives a postcard from James. Donna asks her father about Eileen and Ben. Hayward brushes the whole thing off. Flowers arrive for Eileen, but there is no card. Hayward looks troubled.

Audrey bumps into a disguised Earle at the library. He claims to be a poetry expert. Audrey shows him the poem. Annie notices the Miss Twin Peaks flier. Shelly and Annie talk about Cooper. Andy practices rappelling in the lobby of the sheriff's office. Lucy asks Andy to be careful when he goes spelunking. Cooper and Truman examine Pete's latest chess move then leave to explore Owl Cave. Johnny Horne shoots arrows at targets. Ben offers Audrey a partnership job in his business. He tells Audrey he has to go to Seattle. Wheeler arrives and is disappointed that Audrey has to go. Ben asks Wheeler about the secret to being good. Wheeler says, "Always tell the truth. The hardest truth first." Wheeler tells Ben he is falling in love with Audrey. **Act 4:** Hawk, Andy, Truman and Cooper explore Owl Cave. They find the symbol sketched on the cave wall. An owl swoops down on them. Andy strikes at the owl

with his pick and it gets stuck in the wall. A diamond shaped piece of the symbol slides out off the wall. A stone handle is revealed. Annie has a drink at the Great Northern. Cooper joins her. Annie is amazed and stunned at being out of the convent. Cooper notices the scar and Annie sees that he does. She says that she "failed" before and is afraid it will happen again. Cooper offers to help. She accepts. Earle enters Owl Cave and turns the handle. The cave wall begins to shake.

TIMELINE: The events in this episode take place on Thursday, March 24 (confirmed near the end of the episode as Cooper makes a recording for Diane and notes that it is "Thursday, 9:05 p.m.").

CRITIQUE: Though not without its problems, this episode clearly has the A team back in force. Even scenes in which not a lot happens have crisper, more interesting dialogue, and the overall pace is more energetic, unlike the previous episode, in which

characters just seemed to be killing time. And Cole's return is always welcome, as he (and Lynch) seem to bring out the best in Cooper. (Note also that as soon as Lynch returns, Cooper quickly returns to wearing standard FBI business attire or suit and tie.) He may have also had some miscellaneous input during shooting. For instance, in act 3, before Ben tells Audrey that she's "his man" (as Bobby Kennedy was Jack's), Johnny Horne is outside yelling and pretending to shoot buffalo. That scene is not in the original script, but is the kind of oddball moment that was more common during the show's first season. There's also an interesting line of dialogue by Cooper not in the script after Andy accidentally exposes a petroglyph hidden behind a wall in Owl Cave: "Fellas, coincidence and fate figure largely in our lives."

As noted, this episode does have a few problems, beginning with the scene just mentioned. Why do Cooper and company leave Owl Cave, having just discovered the symbol, only to return the next morning? It seems merely a sloppy way to empty the cave and allow Earle to explore it alone. It's not like Cooper had to get back to pressing work—he spends the evening relaxing in the bar with Annie!

The scene with Jones at the beginning of the episode makes no sense. Jones comes upon a sleeping Truman. If her assignment was to kill him, why strip down to lingerie and then try to strangle him instead of just strangling him to begin with? The postcard from James to Donna is also problematic. James didn't leave until Tuesday (episode 2016), and by Wednesday he was in San Francisco (820 miles from Seattle; even more from Twin Peaks)—traveling via motorcycle—in time to get a post card sent off to Donna, a card that managed to arrive back in Twin Peaks in just one day!

While the original episodes aired almost two months apart (February 16 and April 4), only two days have passed on the show.

Donna's suspicion about the relationship between her mother and Ben Horne gets started in earnest this episode after a brief hint in 2017. By the end of the series the mystery turns out to be rather anti climactic, though as a plotline it sure beats the Audrey/Wheeler and Nadine/Mike romances (and even the Cooper/Annie relationship, which got off to a cloying start but improved in the final scene at the Great Northern bar).

The ability of Cole to hear Shelly perfectly well seems like a bit of typical, unexplained, and arbitrary *Twin Peaks* weirdness, and it may be, though it's an amusing sidelight to the main events. Lynch provides great comic relief because he so comfortably and fully inhabits his eccentric character. He also has some of the best lines of the series: Cole's way of saying Earle went crazy is to say he "went



Lucy and Andy

boi-oi-ing!" and when he invites Cooper to breakfast he says, "C'mon, buster, I'm buyin'." The whole scene with Cole in the diner is superb. Unlike many recent scenes in the series (or any network drama, for that matter), this particular sequence has a non liner, organic quality to it as the "action" naturally moves in and out of storylines (Truman's hangover, Cooper and Annie's growing attraction, Cole's interaction with Shelly and the Log Lady, and finally, the revelation about Owl Cave). Nothing seems rushed or forced. The scene seems to drift into tangents, but it never abandons any characters or plotlines. This is particularly evident when Cooper tells his penguin joke to Annie and is interrupted before he can finish. It seems as if he will not be able to deliver the punch line (and indeed, the focus of the scene shifts to Truman's observations about Cooper falling in love), yet the scene effortlessly transitions back to Cooper, who completes the joke. Add to this the reprise of the Badalamenti's great Louise Dromboski theme (as Cooper and Annie flirt) from episode 2008 and Cole's inexplicable ability to hear Shelly (as noted above), and you have a unique and memorable scene. This is bravura writing and directing and another small example of how *Twin Peaks* strived to do more when it could have gotten away with a lot less.

COMMENTS: Earle disguises himself as Edward Perkins (presumably a poetry professor) as he bumps into Audrey at the library. He identifies the poem she received as that of [Percy Bysshe] Shelley (1792-1822). The entire poem, titled "Love's Philosophy," reads:

The fountains mingle with the river
And the rivers with the ocean
The winds of heaven mix forever
With a sweet emotion
Nothing in the world is single
All things by a law divine
In one spirit meet and mingle
Why not I with thine?

See the mountain kiss high heaven
And the waves clasp one another
No sister-flower would be forgiven
If it disdained its brother
And the sunlight clasps the earth
And the moonbeams kiss the sea
What is all this sweet work worth
If thou kiss not me?

In the following episode, Cooper tells Truman that he once sent this poem to Caroline.

This episode reveals that Earle was involved in Project Blue Book, the secret governmental investigation into UFOs, when Cole gives to Cooper a folder containing that information. (Maj. Briggs had previously mentioned Blue Book to Cooper in episode 2013.)

RATING: ★★

19. EPISODE 2019

First televised April 11, 1991

Starring Kenneth Welsh (Windom Earle); Special Guest Star Billy Zane (John Justice Wheeler); Guest

Starring Ian Buchanan (Richard "Dick" Tremayne), Heather Graham (Annie Blackburne), Robyn Lively (Lana Budding), David Lynch (Gordon Cole), Wendy Robie (Nadine Hurley), Don Davis (Major Briggs), Gary Hershberger (Mike Nelson), and Mary Jo Deschanel (Eileen Hayward); Written by Mark Frost and Harley Peyton; Directed by Jonathan Sanger; Co-Starring John Boylan (Mayor Dwayne Milford), Ted Raimi (Heavy Metal Youth), and John Charles Sheehan (Bellman); Edited by Toni Morgan

Act 1: Cooper, Truman, Hawk and Andy return to Owl Cave. Hawk recognizes the tracks: Windom Earle has been there. They see a detailed petroglyph on Owl Cave wall. Andy sketches it. Earle recounts details about the White and Black Lodges to Leo and a "heavy metal youth," whom they've promised beer and a party. Pete remembers Josie as he studies a chessboard. Catherine asks Pete for help with the box from Jones. Bobby insists Shelly enter the Miss Twin Peaks Pageant. Lana asks Mayor Milford to help her win the Miss Twin Peaks contest: He is one of the judges and can guarantee it. Cooper orders doughnuts and coffee from Annie. He then invites her to accompany him on a nature study. Shelly recites the poem she received from Earle and Cooper recognizes it. She shows him the written fragment and Cooper keeps it. **Act 2:** Cooper briefs Truman on Earle and his poem plot. The poem is the same one Cooper once sent to Caroline. Briggs confers with Andy, who is drawing the petroglyph. Cooper suspects various investigations into Leo, Earle and petroglyph are connected. Cooper wants Major Briggs to provide information about Project Blue Book and Windom Earle. Briggs recognizes the petroglyph: The silhouette of a hooded figure passes the drawing, a star field fills the screen, an owl flies toward the camera and the screen fills with flame. Briggs agrees to help Cooper. Cooper recognizes Leo's handwriting on the poem fragments and knows that Leo is with Earle. Dick consults with Ben about medical expenses and workman's compensation due to his nose injury. Earle plasters the youth into a giant pawn. Leo refuses to get Earle an arrow and is given a shock. Earle kills the youth. **Act 3:** Ben addresses the Miss Twin Peaks Judging and Rules Committee (Hayward, Pete, and Milford): He wants the topic of the contestant speeches to be about the environment. Bobby asks Mike about Nadine. Mike stuns Bobby with a secret of Nadine's sexual prowess. Truman and Catherine talk about Josie. She shows Truman the puzzle box. Pete takes the box and drops it. A drawer slides open to reveal another box, with strange symbols on it. Cooper and Annie take a boat out on the lake. Cooper asks about Annie's past. She says, "Hiding from your fear doesn't make your fear go away." Cooper acknowledges her scars. She says it happened because of an old love. He says he can help. They kiss.



Rusty Tomaski



Shelly and Cole



The Owl Cave petroglyph

Annie believes she can trust Cooper. Earle watches them from shore. **Act 4:** At the Great Northern, Dick hosts a wine tasting fundraiser for the Stop Ghostwood project. Cole regales Shelly with some of his adventures. Cooper and Annie join them for pie. (Cole says, "This world of Twin Peaks seems to be filled with beautiful women!") Cole kisses Shelly and Bobby sees them and gets upset. Cole: "Take another look, sonny, it's gonna happen again!" Dick flirts with Lana which upsets Lucy. She spits wine on Dick. Cooper and Wheeler discuss love. Wheeler gets a telegram and announces he must immediately check out of the hotel. Donna asks her mother about Ben Horne. She is angry about her mother's secrets and announces she had entered the Miss Twin Peaks pageant. Cooper is called to the park where the police have found a giant crate in the gazebo. A handle protrudes from the box, next to a sign which reads, "Pull me." Cooper ties one end of some police tape to the handle, and the other end to a rock which he balances on the rail of the gazebo. He walks away and shoots the rock from a distance. The rock falls, pulling the tape and the handle. The box opens to reveal the heavy metal youth, dead inside a giant black pawn. A sign attached to the pawn reads, "Next time it will be someone you know."

TIMELINE: The events in this episode take place on Friday, March 25.

CRITIQUE: However absurd the character of Annie may have been, Heather Graham puts in a fine performance and makes the character interesting to watch. The early scenes between Annie and Cooper are not particularly good because something about MacLachlan's performance is off; it's a fine line between the character's joy at simple pleasures (hot coffee, donuts, Douglas Fir trees, a hand-carved whistle) and his staring, like a schoolboy, at the new waitress. But everything clicks in the rowboat scene as the silly grins give way to haunted pasts. The writing is solid, but Graham makes it work even better with an interesting performance of a character unsure of herself yet working toward a new beginning, taking tentative steps without trying to be bound by fear. In response, MacLachlan responds by returning to the standard Cooper. It's not a flashy scene, but, combined with the perfect Badalamenti soundtrack, it sets the right tone.

The theme of the Cooper/Annie conversation is fear – more specifically, the power of fear. This runs throughout the second season. In the second season premiere, as Cooper lies on the floor, possibly dying from a gunshot wound, he says, "On balance, though, being shot is not as bad as I had always imagined it might be, if you can manage to keep the fear from your mind. Then again, I suppose you could say that about almost anything in life: it's not so bad if you can keep the fear from your mind." In episode 2011,

Hawk warns Cooper about the Black Lodge: “You may be fearless in this world, but there are other worlds....There you will meet your own shadow self....But it is said if you confront the Black Lodge with imperfect courage, it will utterly annihilate your soul.” In episode 2019, Annie tells Cooper that she had to return to Twin Peaks once she realized that secluding herself in a convent was her way of trying to escape from traumatic experiences in her past, and that this was not the way to overcome the hold those experiences had on her: “I realized that I was just hiding, and that running away from my fear didn’t make the fear go away.” Cooper responds, “It made it stronger.” Annie: “Yes. So I had to face it. I had to face myself. And I have to do it here.”

All of this was to come to a head in the final episode until Lynch’s re-write altered the themes and direction. In the original script, Cooper discusses Earle’s plan with Truman: “To fear the worst often causes the worst. He’s going to terrify her, Harry. He did it to me. It’s what he did to Caroline.” Earle, like Cooper, has learned that fear is the key to opening the door to the Black Lodge. In episode 2021, Cooper tells Truman that Josie was “trembling with fear” when she died—a fear that attracted Bob because it gives him sustenance. Major Briggs specifically tells Cooper that “Fear and love open the doors” to the Black and White Lodges. Earle’s plan, then, is to capture the “queen,” drag her to Glastonbury Grove, and induce fear. In fact, the script says that Annie is “terrified,” and the doorway to the Lodge opens.

As just noted, Lynch’s re-write of episode 2022 altered the episode, though even in the original it’s a little unclear whether fear played a part in Cooper’s rescue of Annie in the Black Lodge. Cooper willingly offers his soul to Earle in exchange for Annie’s freedom. But Bob intervenes and says that Cooper isn’t offering willingly; he’s being coerced by Earle. Bob will punish Earle but *also* attack Cooper, too. At this point Laura Palmer intervenes and apparently saves Cooper, though the final scene still shows Cooper possessed by Bob. Are we to infer that Cooper succumbed to fear after all? Perhaps this would have been explored more extensively in the third season if the show had been renewed. However, it’s clear that the theme had been developed throughout the second season, and one would have hoped for a more concrete thematic resolution after so many episodes.

Back to episode 2019: we should note another memorable scene—that of Earle’s killing of his victim, preceded by a nice monologue wonderfully delivered by Welsh: “Think of all the hapless sinners, wondering where their soul’s destination lies. For what? To gain the answer to a simple question. Where will my spirit

awake? What life am I given *after* this life? This grave question has plagued man’s sorry conscience for eons. And now you, you lucky boy, you have the answer—*non.*”

Ben proposes to the Miss Twin Peaks committee a theme of saving the forests, yet the contest is just two days away! Isn’t it much too late for such things? And Dr. Hayward responds by saying that the committee will “take it under advisement.” So how much longer can they delay making a decision? (For that matter, it seems odd that contestants don’t need to submit their entries until Friday afternoon for the Sunday event. Sure, Twin Peaks is a small town, but still....) Furthermore, why would Major Milford be allowed to judge a contest in which his fiancée is one of the participants. (Later, Norma continues to be a judge even after her sister Annie enters the contest—and gets Norma’s vote!) None of this plotline makes any sense, and it doesn’t get better as the series continues.

Another unfortunate story development is the wine-tasting party hosted by Tremayne. Though not as bad as the fashion show, it still relies too much on goofy, slapstick comedy more akin to sitcoms than *Twin Peaks*. Buchanan’s performance in and of itself is great; too bad it’s wasted on a scene inappropriate for the series.

COMMENTS: Earle, disguised as a bird-watcher, spies on Cooper and Annie on the lake in a rowboat.

Ted Raimi, Earle’s victim, appears as “Heavy Metal Youth” (according to the end credits); in the next episode viewers learn his name, “Rusty Tomaski.” Raimi later gained cult TV fame as Joxer the Mighty in *Xena: Warrior Princess*. In our interview with him in *Spectrum* 12, he talked quite a bit about working on *Twin Peaks*. One of comments addressed the future of the character in the third season that never happened: “After that character dies in the show, Windom Earle was going to reincarnate [Tomaski] and bring [him] back as a college student, so I’d be, like, doing [Earle’s] bidding, you know? [Laughter] Like a zombie! It was so crazy. I just respected that so much, that [the producers] weren’t too worried about the falling ratings. It was a true artist’s show” (p. 4).

FIRST APPEARANCES: Rusty Tomaski

RATING: ★★

20. EPISODE 2020

First televised April 19, 1991

Starring Kenneth Welsh (Windom Earle); Special Guest Star Billy Zane (John Justice Wheeler); Guest Starring Heather Graham (Annie Blackburne), Robyn Lively (Lana Budding), Don Davis (Major Briggs), Mary Jo Deschanel (Eileen Hayward), and Dan O’Herlihy (Andrew Packard). Written by Harley Peyton and Robert Engels; Directed by Stephen

Twin Peaks Second Season Ratings

Here are the ratings for the second season of *Twin Peaks* as compiled by the A.C. Nielsen Co. The first number is the placement of the episode during that week’s broadcasts (which run from Monday through Sunday). Following the episode’s title are two numbers. The first (in boldface) is the “rating,” which measures the percentage of the nation’s 93.1 million television homes tuned into the program. Each ratings point represents 931,000 households. The second number, the “share,” is the percentage of televisions actually in use during that hour that were tuned into the program. The listing below is for first-run episodes, not reruns. (There are a few episodes for which we do not have the numbers.)

42. Episode 2001	12.2 /20	69. Episode 2008	8.2 /??	85. Episode 2015	5.5 /??
68. Episode 2002	9.2 /18	72. Episode 2009	7.9 /15	88. Episode 2016	5.1 /10
63. Episode 2003	8.9 /17	75. Episode 2010	7.4 /14	77. Episode 2017	6.2 /10
71. Episode 2004	8.4 /??	67. Episode 2011	7.9 /??	75. Episode 2018	6.3 /10
???. Episode 2005	7.7 /??	???. Episode 2012	7.7 /??	82. Episode 2019	5.7 /9
72. Episode 2006	7.6 /??	???. Episode 2013	7.7 /??	???. Episode 2020	7.7 /??
51. Episode 2007	10.4 /20	83. Episode 2014	5.4 /??	59. Episode 2021/22	6.7 /12

Gyllenhaal; Co-Starring Willie Garson (Heavy Metal Roadie), John Boylan (Mayor Dwayne Milford), and Carel Struycken (the Giant); Featuring Ron Blair (Randy St. Croix), Ron Kirk (Cappy), Ted Raimi (Heavy Metal Youth), Frank Silva (Bob), and Layne Robert Rico (Pilot); Edited by Jonathan P. Shaw

Act 1: The police struggle to remove the pawn from the gazebo. The youth's friend tells Cooper about how Earle lured "Rusty" into his clutches. Andy cries. Cooper believes that Earle is playing "off the board." Lucy tells Andy that she will choose the father of her baby in "twenty-four hours." Andy provides some help with Lucy's environmental speech. Wheeler prepares to leave. Hayward gives Ben a physical. Hayward wants Ben to stay away from Eileen. Ben says he must do the right thing. Wheeler tells Ben he has to go because one of Wheeler's friends has been murdered ("A brave man is dead. I must take his place.") Donna finds her birth certificate, which doesn't list the name of the father. Deputy Hawk calls for Donna. Audrey arrives back and Hawk tells her she must go to the Sheriff's station. Ben realizes that Wheeler is not coming back. Wheeler leaves a letter for Audrey. Major Briggs and Cappy work on the Blue Book files. Briggs reports to Cooper: Earle was obsessive about the woods around Twin Peaks and had to be removed from the project. Briggs plays an old video of Earle who says, "These evil sorcerers, Dugpas, they're called, cultivate evil for the sake of evil." The Dugpas have found a secret place of evil called the Black Lodge. It can be found, entered and utilized in some fashion. Cooper realizes that Earle is in Twin Peaks to find the Black Lodge. Cooper suspects the petroglyph holds the answers. Briggs decides to take a walk in the woods. Earle listens through the bugged Bonsai. Earle knocks all the pieces off the chess board. He decides to go capture Briggs. Leo picks up the remote control to his collar. The arm of an elderly patron at the Double R starts to shake. Bobby helps Shelly with her pageant speech. Bobby apologizes for not spending time with Shelly. He tells her he loves her. They kiss. Cooper calls for Shelly to go the Sheriff's station. Milford plots with Lana about seducing Dick—another of the pageant judges—so she can win the contest. Cooper meets with Donna, Audrey and Shelly. The girls tell him about the strangers they've met. Shelly recognizes Leo's handwriting. Cooper warns the girls to be careful because they are in danger.

Act 2: Leo sees the Shelly "Queen card" and says her name. Earle threatens to kill Shelly and Leo brandishes the electric collar remote control. He pushes the button and shocks himself. Earle laughs. Audrey just misses Wheeler as he leaves the hotel. Ben tells Audrey about his brainstorm: Audrey should enter the Miss Twin Peaks contest. Audrey learns that Jack has left and hastily leaves. Ben hears a noise and turns around in shock. At the same

moment, Pete, staring at a wall in the Great Northern lobby, says, "Josie I see you face." Audrey tells Pete to drive her to the airport. Pete waves good-bye to "Josie." Cooper studies the petroglyph. He thinks about Annie as Truman remembers Josie. Cooper's arm begins to shake. Earle and Leo, dressed in a horse costume, accost Briggs. Earle shoots him with a tranquilizer dart. **Act 3:** Wheeler prepares to leave. Cooper tells Annie he is thinking about her all the time. He asks her out for dancing. They kiss and plates fall off the counter and break. Audrey arrives at the airport and stops Wheeler's plane. They both say, "I love you." Audrey wants Wheeler to make love to her. They go inside his jet. Pete cries and his arm begins to shake. Earle shoots arrows at Briggs as he interrogates him. Briggs will not give any information. Earle injects Briggs with Haloperidol, then asks him, "What do you fear most in the world?" He answers, "The possibility that love is not enough." Briggs says he first saw the petroglyph in his dream. He then recounts the detail about his disappearance. He says he recognized the signs: "There is a time when Jupiter and Saturn meet, they will receive you. He then speaks what sounds like gibberish (actually "That gum you like is coming back in style" backward—"Taht mug uoy ekil si gnimoc kcab ni elyts.")

Act 4: Catherine shows Andrew the puzzle box. She says there is a secret to opening it. He knows the code and the box opens to reveal yet another box. He smashes this one open with a rolling pin and finds a small metal box. Cooper and Annie dance. They kiss. The mayor interrupts with an announcement from the stage. Annie says she feels safe with Cooper. She is "not afraid of anything that you make me feel or want." The mayor interrupts again. Annie decides to enter the Miss Twin Peaks contest. Cooper calls her the queen. At that moment, the Giant appears to him, waving his arms, shaking his head and mouthing the word, "No." Pete is awakened in his truck as Wheeler's plane takes off. Audrey is sad that Wheeler is gone. Pete suggests they go fishing and Audrey agrees. Leo screams,

Briggs suffers and Earle sings. Earle realizes that the cave painting "is not only an invitation, but also a map! A map to the Black Lodge!" Cooper stares as the giant fades away. The mayor says, "There's something wrong. This isn't right. There's something wrong here." A montage of images follow: the Roadhouse, the stoplight, the Double R Diner, a corridor at the high school, a hallway at the Great Northern, the interior of the Sheriff's station, the petroglyph, tree branches blowing in the wind. At Glastonbury Grove, a bright light: Bob's arm appears in thin air. The rest of his body follows.

TIMELINE: The events in this episode begin on Friday night, March 25, and continue through Saturday, March 26.

CRITIQUE: This episode has a sharper focus than other recent



W'ndom Earle

offerings, as the writers seem to be getting as much extraneous material as possible out of the way so that the primary conflict of Cooper versus Earle can come to the fore for the climax. Also, Gyllenhaal's directing is quite nice (the father of actors Jake and Maggie Gyllenhaal went on to direct many feature films and television programs such as *Homicide: Life on the Street*—including the extraordinary “Bop Gun” from the second season—and *The Shield*), and a sequence of scenes to end the episode—slow tracking shots down a number of empty hallways—portrays a perfect *Peaks* creepiness with a subtle unsettling quality.

Episode 2020 contains the memorable scene in which Leo finds the device Earle has been using to activate the electric collar and tries to attack Earle—only to shock himself! Welsh’s and Da Re’s performances are wonderful here: Da Re portrays Leo’s confused surprise at being shocked, and Welsh’s Earle moved seamlessly from uproarious laughter at Leo’s failed attempt to a menacing warning to teach Leo “the value of hate.” In fact, Welsh practically steals the episode, dominating every scene. His interrogation of Major Briggs is a delight to watch. He’s even entertaining in the episode’s most ridiculous scene in which Earle and Leo are dressed up in a horse costume. Sure, Earle is supposed to be a master of disguises, but this is silly.

And it’s not the only curious scene. Both Annie and Audrey are encouraged to enter the Miss Twin Peaks contest, one day before the event (and one day past the ludicrously late entry deadline). There’s also the Audrey/Wheeler fling in his private jet before he returns to Brazil. In less than four days, and on the basis of a single picnic date, Audrey has fallen to this degree for the man? (A similar rush is taking place in the Cooper/Annie relationship.) The writers seem to have forgotten the one episode/one day format. But more than that, what exactly was the point of bringing in Wheeler just to have him immediately dash off (besides the fact that the show had contracted Zane for only four episodes)? To move Audrey beyond her infatuation with Cooper? As is, her speedy leap toward Wheeler seems absurd.

COMMENTS: This episode contains the notable line from Windom Earle’s Project Blue Book videotape in which he says, “These sorcerers, dugpas, they call them, cultivate evil for the sake of evil and nothing else.” As we have mentioned many times in these pages, beginning way back in issue 3, the above line is taken, almost word-for word, from a book by Talbot Mundy, *The Devil’s Guard*. In it, adventurers Jimgrim and Ramsden face an agent of a place called the Black Lodge. Such agents are called dugpas, which the book describes as “sorcerers who cultivate evil for the sake of evil.” (The book describes a secret war between the Black and White Lodges.) Unfortunately, we have not been able to determine which of the *Twin Peaks* writers culled this line; Mark Frost, Harley Peyton, and Robert Engels all deny having read the Mundy book. While it’s possible that Lynch supplied the line, it seems more likely that one of the other writers came across the line in another work that was citing Mundy. (As for the Lodges, Frost has acknowledged that he got the Black Lodge idea from Dion Fortune’s *Psychic Self-Defense*.)

When Donna examines her birth certificate, she’s shocked to see that there is no

father listed. She should also have been surprised (but was not) that her mother’s maiden name is listed as Eileen Hayward, which clearly is not the case (unless, by wild coincidence, she married someone who had the same last name as hers). The certificate also gives Donna’s middle name as “Marie.”

As Audtey leaves Ben’s office to chase after Wheeler, who has just left for the airport, Ben senses something behind him and suddenly turns around. What does he see? Could it be Josie, or the spirit of Josie? Curiously, the scene immediately following Ben shows Pete, standing in the Great Northern lobby in front of the fireplace, staring at the mantle and saying, “Josie, I see your face.”

The Giant makes a brief return, trying to warn Cooper that Annie should not enter the Miss Twin Peaks contest. Either Cooper ignores the warning or, more likely, he doesn’t understand what the Giant is trying to convey.

This episode begins a recurring motif of shaking right hands accompanied by a weird tingling sound effect—the first occurrence is at the Double R Diner with one of the female customers. A short time later, it happens to Cooper in Truman’s office, then to Pete at the airport. Though the scenes are never explained exactly, they presumably have something to do with the return of Bob in *Twin Peaks*. The final shot of the episode has Bob emerging from Glastonbury Grove right hand first.

FIRST APPEARANCE: Cappy (a Bookhouse Boy)

RATING: ★★★

21. EPISODE 2021

First televised June 10, 1991

Starring Kenneth Welsh (Windom Earle); Guest Starring Ian Buchanan (Richard “Dick” Tremayne), Heather Graham (Annie Blackburne), David L. Lander (Tim Pinkle), Robyn Lively (Lana Budding), Wendy Robie (Nadine Hurley), Don Davis (Major Briggs), Gary Hershberger (Mike Nelson), Mary Jo Deschanel (Eileen Hayward), Catherine Coulson (the Log Lady), and Dan O’Herlihy (Andrew Packard); Written by Barry Pullman; Directed by Tim Hunter; Featuring John Boylan (Mayor Dwayne Milford) and Jill Engles (Trudy); Edited by Paul Trejo

Act 1: Leo and Briggs are trapped in Earle’s cabin. Leo reaches a key and frees Briggs from his shackles. He says, “Save Shelly.” Briggs staggers out. Earle returns, white-faced, and finds that Briggs is gone. He shows Leo a burlap sack. Earle smiles and his teeth and mouth are black. Norma shows off her pies. She hopes either Shelly or Annie will win the pageant. Audrey misses Wheeler. Ben wants to read all the world’s holy books. Audrey updates Ben on her trip to Seattle: The Packards are using the Twin Peaks Savings and Loan to funnel money to the Ghostwood project. The bank does not want any bad publicity. Ben wants Audrey to enter

the pageant for the good of the “Stop Ghostwood” campaign. Andy studies the petroglyph. Cooper believes Earle may have captured Briggs. Earle listens. Cooper tells Truman about Josie’s death certificate. Cooper believes that fear killed her. He thinks Bob was attracted to Josie’s fear. Cooper believes Bob comes from the Black Lodge. Further, the Black Lodge is “the evil in these woods.” Cooper wants to find his way into the Lodge before Earle. Earle hears Cooper’s analysis and realizes that fear is the key to the



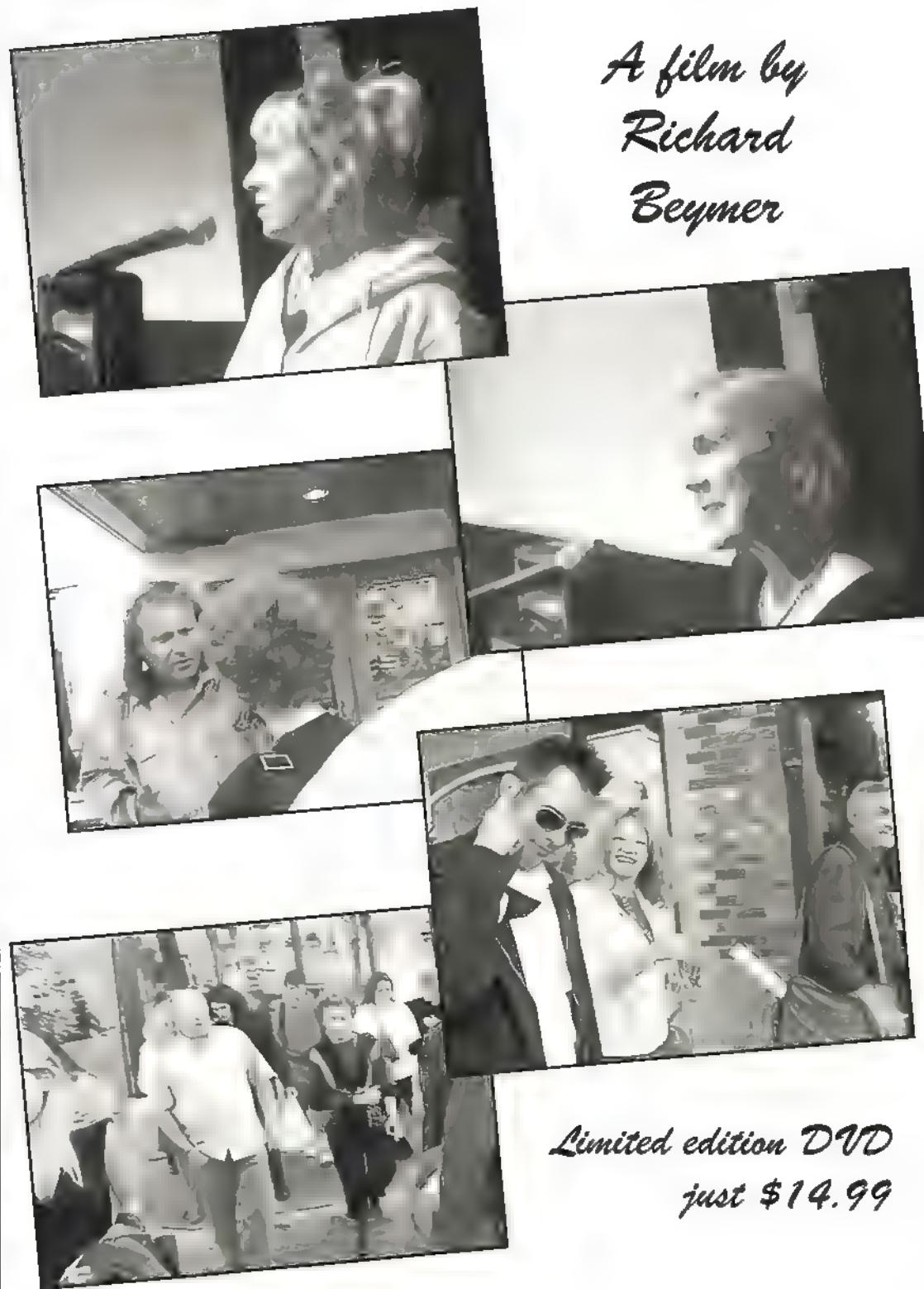
The Miss Twin Peaks Contest

lodge. Earle leaves Leo shackled and clutching a piece of twine in his mouth which is connected to a cage of spiders suspended over his head. **Act 2:** Pinkle choreographs a dance number with the Miss Twin Peaks contestants. The judges (Norma, Milford and Dick) review the score sheets of the pageant. Lana lures Dick into a storage room and seduces him. Cooper meditates and dictates to Diane about Annie. Annie visits Cooper for help with her speech. They discuss the forest and, metaphorically, Annie's past. They kiss and make love. Nadine shows slides of her wrestling to Jacoby, Mike, Ed, Norma. Jacoby wants the couples to air their feelings. Nadine is worried about Ed being sad because she is so happy. Ed tells Nadine that he and Norma are getting married. Nadine says she and Mike are getting married, too. She squeezes Mike's hand and he cries out in pain. Briggs struggles out of the woods. Hawk drives by and picks him up.

Act 3: Cooper and Truman tend to Briggs. Cooper asks what happened. Briggs is nonsensical. Andy studies the petroglyph, again. Pete and Andrew try to squeeze open the metal box. Andrew shoots the box open to reveal a key. Catherine and Andrew agree to place the key in plain sight—in a cake saver. Donna prepares to leave for the pageant. She wants the truth from her parents about Eileen and Ben. She leaves and says she will ask Ben. Andy studies the petroglyph again. Cooper realizes that part of the petroglyph indicates a conjunction between Jupiter and Saturn. Cooper believes the petroglyph tells when and where a door will open. Briggs mutters, "Protect the queen" and "Fear and love open the doors." Cooper realizes that the queen must mean Miss Twin Peaks. Andy has a revelation but before he can tell Cooper he knocks the Bonsai over. Truman sees the bug. Cooper realizes that Earle is ahead of them and he and Truman hastily leave. Andy calls out, "Agent Cooper!" **Act 4:** The contestants dance. Doc Hayward hosts the pageant. Tim Pinkle puts his arm around the Log Lady and she pushes him away. Lucy does a dance. Bobby watches from backstage. He sees the Log Lady in the audience, then sees Earle, dressed as the Log Lady, backstage. Bobby approaches Earle, who smashes Bobby in the head with his log. Cooper and Truman arrive. Cooper says the winner must receive a guard. Lana performs an exotic dance. Andy arrives and is mesmerized. Audrey gives her speech. Donna confronts Ben. He tries to gently put her off,

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but Donna presses him. He begins to say something, but she interrupts and concludes that he is her father. Annie gives her speech and impresses the judges. Earle creeps along a catwalk. Lucy tells Andy and Dick that she wants Andy to be the father. Dick is relieved. Andy promises to be a great father. He rushes off to find Cooper. Hayward announces the new Miss Twin Peaks—Annie Blackburne. Lana is stunned. Dick says she gave a beautiful speech. Suddenly the lights go out, then start to strobe. Smoke fills the hall. Nadine is hit on the head by a sandbag. Cooper recognizes Earle and rushes toward him. Earle activates a small bomb which stops Cooper. Earle abducts Annie. The lights come back on. Andy tells Cooper that the petroglyph is a map.

TIMELINE: The events in this episode take place on Sunday, March 26.

CRITIQUE: For several episodes the writers appear to have forgotten that *Twin Peaks* episodes represent sequential days in the life of the town. Because of this oversight, storylines such as the Cooper/Annie romance, the Wheeler/Audrey romance, and the preparations for the Miss Twin Peaks pageant, were forced to be compressed into three- or four-day arcs. A better plan would have been to put several-day gaps between several of the episodes (as was done between episodes 2009 and 2010).

Also, because the story is supposed to take place in 1989, a problem occurs with the date of March 26: it is Easter Sunday. Not only are there no references (even visual clues in the background) to connote the day, but it is highly unlikely that the pageant would even be scheduled on Easter. At this point in the series, however, this was probably the last thing on the minds of the producers, as the writing was pretty much on the wall that the series would not be renewed, and with Lynch and Frost gone a good part of the second season (Lynch was promoting *Wild at Heart*, and Frost was prepping *Storyville*), the rest of the staff was probably just trying to keep from drowning. Harley Peyton has compared running a TV show to “taking nine months to shoot a movie where you re-write the script every week” (*WIP* 29, p. 13). It’s especially crazy by the end of the season. Bryce Zabel (*Lois & Clark*) told us, “If you’re doing a season of twenty-two episodes, you want to be really far ahead when they start being televised, because no matter how well you’re doing, by the time you get to number twenty two, you’re going to be living hand to mouth” (*Spectrum* 3, p. 4). When the intended A story to drive the last part of the second season, a Cooper/Audrey romance, was nixed by MacLachlan, writers had to scramble to expand the back-up stories just to fill the hour, and there probably wasn’t a lot of time to worry about minor details.

The Miss Twin Peaks umbrella dance routine represents another of the series’ lowest moments—not only that it’s included in the episode, but that it seems to go on and on forever. (Note that Audrey is not in the dance at all, and Shelly and Donna participate in the final performance but are not present during the rehearsal. Could the actresses have balked at being in these scenes?) And it’s followed by the “talent” portion, which doesn’t improve the situation. The pageant ends with a couple of unfortunate save-the-forest speeches by Audrey and Annie. After Annie is crowned, however (another implausible scenario, not to mention—as noted above—the fact that Norma votes for her own sister!), the final few minutes are extraordinary, with a strobe-light effect (foreshadowing the same effect that will appear in the Red Room scene near the end of the series finale) and smoke creating the chaos and diversion

Earle needs to kidnap Annie. It’s beautifully shot and directed.

COMMENTS: Statements by Briggs in this episode and in 2020 hint that Cooper’s entry into the Black Lodge will not be a complete success. In this episode, Briggs tells Cooper that “fear and love open the doors” to the Lodges. Yet in 2020, when Earle asks what Briggs fears most, the major says, “The possibility that love is not enough.” Cooper’s love for Annie is strong, but that is apparently not enough for him to rescue her and escape the Black Lodge intact.

Two themes involving fatherhood come to a head in this episode’s fourth act. Donna concludes that Ben is her real father (she’s curiously shocked and horrified, even though she’s suspected it for a while), and Lucy “chooses” Andy as the father of her baby.

Earle sneaks into the Miss Twin Peaks pageant disguised as the Log Lady. His strategy is clear—once Miss Twin Peaks is crowned, he will knock Nadine unconscious during the pandemonium (he cannot risk getting into a tussle with her, considering her current level of physical strength) and temporarily immobilize Cooper, thus clearing the way for his escape.

Because of the show’s declining ratings, this episode and the finale were aired together as an ABC Movie of the Week on June 10, almost two months after episode 2020. Nowadays, the five-to-six million viewers (with a 10 share) the series had at its lowest would qualify as a solid outing, but in the early nineties, before Fox had established itself as a contender (let alone UPN and the WB), these were disastrous ratings for a series that had garnered as much publicity as *Twin Peaks*. Even worse, the ratings had significantly declined since the first seven episodes of the season (which had been averaging around nine million viewers). The final two episodes fared well compared to other late-season episodes with 6.7 million viewers, and ABC probably could have counted on a reliable base of five million, but again, in the early nineties, this was hardly enough to garner a show’s renewal on the “Big Three.”

Episode 2021 was film director Tim (*River’s Edge*) Hunter’s third *Twin Peaks* effort, the previous two being 1004 and 2009 (the death of Leland). He had specific goals for 2021. In 1993 he told *Film Quarterly*, “The show had fallen prey to a certain kind of directorial overachieving, so I decided to do the next to last episode without any camera movement....I tried to give David the cleanest possible episode to set up whatever extravagant finale he had in mind.”

RATING: ★★

22. EPISODE 2022

First televised June 10, 1991

Starring Sheryl Lee (Laura Palmer) and Kenneth Welsh (Windom Earle); Guest Starring Heather Graham (Annie Blackburne), Grace Zabriskie (Sarah Palmer), Wendy Robie (Nadine Hurley), Don Davis (Major Briggs), Charlotte Stewart (Betty Briggs), Gary Hershberger (Mike Nelson), Mary Jo Deschanel (Eileen Hayward), Catherine E. Coulson (the Log Lady), James V. Scott (singer), and Dan O’Herlihy (Andrew Packard; Written by Mark Frost, Harley Peyton, Robert Engles, and David Lynch (uncredited); Directed by David Lynch; Co-Starring Carel Struycken (the Giant), Hank Worden (Waiter), Ed Wright (Dell Mibbler), Michael J. Anderson (Man From Another Place), and Frank Silva (Bob); Featuring Phoebe Augustine (Ronette Pulaski), Jan D’Arcy (Sylvia Horne), Andrea Hays (Heidi), Arvo O. Katajisto (Security Guard), and Brenda E. Mathers (Caroline); Edited by Toni Morgan

Act 1: Andy consoles a scared Lucy. Cooper studies the petroglyph



Cooper in the Black Lodge



"Meanwhile."



The Little Man and the Giant

and says, "Fire walk with me." Pete reports that the Log Lady stole his truck. Cooper says she didn't steal it. Truman realizes there is a circle of twelve sycamores in Ghost Wood called Glastonbury Grove. Hawk confirms he found the bloody rags and diary pages there after Laura was murdered. The Log Lady arrives with oil. She says her husband brought the oil back just before he died. At that time, her husband said, "This oil is an opening to a gateway." Truman remembers Jacoby's comment about "scorched engine oil." Cooper has Ronette Pulaski smell the oil and she gets scared. She remembers it from the night Laura Palmer was killed. Earle arrives at Glastonbury Grove with Annie. He tries to make her feel fear. Annie starts to pray. Earle drags Annie into the circle of trees. She acts as if hypnotized. Earle says, "I tell you they have not died. Their hands clasp yours and mine." Earle and Annie part red curtains and disappear. Hayward treats Nadine and Mike while Ed and Norma flirt. Mike tells Nadine he loves her. She says, "Who are you? What are you doing in my house?" She asks Ed for help and is angry that Norma is there. She cries for her drape runners. She tells Ed she is 35 years old. Mike apologizes. Norma is stunned.

Act 2: Ben and Eileen try to keep Donna from leaving home. Hayward arrives home and tells Ben to get out. Ben asks for forgiveness. Sylvia Horne arrives and is angry at Ben for what he is doing to the Haywards. Donna hugs Doc Hayward and says, "You're my Daddy." Hayward strikes Ben who hits his head against the fireplace and falls down. Donna cries. Andrew takes the key, realizing it is from a safety deposit box. Pete sees him. Cooper and Truman find Pete's truck and follow Earle's tracks into the woods. Cooper says he must continue alone. He hears an owl. Cooper finds the grove and enters. He passes through the red curtains and disappears. Truman sees him go. Cooper enters the Red Room and sees the Little Man from Another Place dancing as a man sings a song ("Sycamore Trees"). The singing man disappears. Andy catches up with Truman. **Act 3:** Ten hours after Cooper disappeared, Truman and Andy sit and wait. Audrey arrives at the Twin

Peaks Savings and Loan. She chains herself to the bars in front of the vault to protest the bank's involvement with the Ghostwood Development Project. The bank manager, Dell Mibbler, is disturbed and confused. He gets her some water. Pete and Andrew arrive and ask Mibbler to let them into the vault. They pass Audrey. Inside the vault, Mibbler finds the box that fits the key. The bank security guard gets a phone call notifying him he's had a baby boy. Andrew opens the deposit box. Inside is a bomb with a note, reading "Got you Andrew. Love, Thomas." The bomb is activated and explodes and blows out the windows of the building. Major Briggs and Betty smooch in a booth at the Double R. Bobby tells Shelly they should get married. Heidi, the waitress, arrives late for work and giggles. Leo is still clutching the twine. Dr. Jacoby arrives with Sarah Palmer. They sit across from Major Briggs. Jacoby says Sarah has a message. "Channeling" an unidentified persona, Sarah says, "I'm in the Black Lodge with Dale Cooper. I'm waiting for you." **Act 4:** Cooper is seated across from the Little Man From Another Place who says, "When you see me again it won't be me." He tells Cooper he is in the "waiting room" and that some of Cooper's "friends are here." Laura Palmer walks in, snaps her fingers and tells Cooper she will see him again in 25 years. She says, "Meanwhile," and places her hands together strangely (one hand vertical and palm forward, the other hand horizontal and palm up). The old room service waiter from the Great Northern Hotel appears and makes a "whooping noise" and then says, "Hallelujah." The waiter offers Cooper coffee. He is replaced by the Giant who sits next to the Little Man and says, "One and the same." The Giant disappears and the Little Man rubs his hands together. Cooper tries his coffee but is puzzled as the liquid changes viscosity. The Little Man says, "Wow, Bob, wow," and "Fire walk with me." There is a shot of fire and a scream. The Little Man is gone and Cooper crosses the room and exits. Cooper finds himself in a hallway. He enters a second room but it is empty of occupants. Cooper returns back the way he came and into another room. The Doppelgänger of the



Annie



Nadine and Bob



Bob and Cooper

LYNCH/FROST PRODUCTIONS

CALL SHEET

Day Monday, March 4, 1991

Sunrise: _____

1st Day out of 7

Sunset: _____

Rhs1/Cv Call 7 A

PRODUCER: G.Lynch, M.Frost, G.Fienberg

Shooting Call 7:15 A

DIRECTOR: David Lynch

Location Stages, 7700 Balboa

Title: TWIN PEAKS

Prod. No. 2.22

SET	SCENES	CAST	D/N	PAGES	LOCATION/#
INT. Backstage	24 pt.	21	N	--	Studios 7700 Balboa Van Nuys
INT. Backstage	21	B, C, D, E	N	1 1/8	
INT. Hayward House Living Rm	19	8, 12, 16, 17, 18	D	1 7/8	
	Ben Tells Donna He Is Her Father, Sets Kraskeed Unconscious				
INT. Sheriff's Conference Rm	7	1, 2, 5, 29, 35, 51	N	1 5/8	
	(Coop & Truman Figure Out Map, Place Called Glastonbury Grove)				

TOTAL PAGES 4 5/8

CAST	CHARACTER	MU/LEAVE	SET CALL	REMARKS
1. Kyle MacLachlan	Agent Dale Cooper	W/N	W/N	SW
2. Mike Ontiveros	Sheriff Harry S. Truman	W/N	W/N	SW
3. Jack Nance	Fete Martell	W/N	W/N	SWF
4. Kimmy Robertson	Lucy Moran	6:25 A	7:30 A	WF (2.021)
5. Harry Goaz	Deputy Andy Brennan	7:15 A	7:30 A	WF (2.021)
6. Richard Beymer	Ken Horne	9:15 A	9:30 A	SWF
7. Jan D'Arcy	Sylvia Horne	7:30 A	9:30 A	SWF
8. Warren Frost	Doc Hayward	9 A	9:30 A	SW
9. Mary Jo Deschanel	Eileen Hayward	7:30 A	9:30 A	SWF
10. Lara Flynn Boyle	Donna Hayward	8 A	9:30 A	SWF
11. Wendy Robie	Madeline Hurley	6 A	7:15 A	WF (2.021)
12. Lori Davis	Edgar Jacob Bragues	HOLD	--	H (2.021)
13. Michael Horse	Tony the Haw	W/N	W/N	SW(22), H(21)
14. Catherine Coulson	Ziggy Lady	W/N	W/N	W/N
15. Ian Buchanan	Richard Tremayne	7 A	7:30 A	WF (2.021)
16. Phoebe Augustine	Fonette Fleski	W/N	W/N	W/N

ATMOSPHERE / STANDING

SPECIAL INSTRUCTIONS

3 SI's Rpt Studio @ 7 A
 1 SI Rpt @ 9 A
 4 BG Rpt Studio @ 6:30 A (Contestants)
 1 BG Rpt Studio @ 1:30 P (Deputy)

PRCPs: Hieroglyph/Map, Suitcase, Sandbag Gag
 Doc's Medicine Bag, Wheelchair
 MU: Blood

ADVANCE SHOOTING NOTES

Shooting Date	Day No#	Set Name	D/N	Pages	Location	Scene No.
Tuesday Mar. 5	2	Int. Sheriff's Station Reception Area	N	6/8	Stages	2
		Int. Ed Hurley's House	N	2 2/8	7700 Balboa	4
		Int. Blue Pine Lodge	D	4/8		18
		Total	Pgs.	3 4/8		
Wednesday March 6	3	Int. Twin Peaks Savings & Loan	D	1 1/8	7th & Spring	26
		Int. Twin Peaks Savings & Loan	D	1 5/8	Downtown LA	27
		Int. Bank Vault	D	1/8		28
		Int. Twin Peaks Savings & Loan	D	3/8		29
		Total	Pgs.	3 2/8		

Asst. Directors D. Nayar, R. Barber, M. Mericra
 L.P.M. R. Simon

Production Mgr.
 G. Fienberg

Little Man says, "Wrong way." Cooper turns back. In the next room, the Little Man's Doppelgänger introduces the Madeleine Ferguson doppelganger as "another friend." She says, "Watch out for my cousin." Cooper turns back the way he came. The next room is empty and Cooper walks in. The Little Man appears and confirms his identity as a Doppelgänger. Cooper sees the Laura Palmer Doppelgänger. Her hands are in the same position as when he last saw Laura. She repeats the word, "Meanwhile." She screams and approaches Cooper. The image of Windom Earle's face flickers across "Laura's." Cooper runs down the hall and into another room. He staggers, clutches his stomach, and sees blood. Cooper notices a bloody trail of his own footsteps behind him. He turns and follows them back. Cooper enters another room and is startled to see a vision of himself flying beside Caroline Earle. He calls her name but the vision changes to one of Cooper lying beside Annie (who is wearing the same dress as Caroline). Annie sits up. Cooper yells, "Annie!" A dissolve edit transitions to a point-of-view shot of the connecting hallway. Cooper calls, "Annie!" again. "Cooper" enters another room and sees Annie who is replaced by Caroline Earle. Annie and Caroline exchange personalities as they speak with "Cooper." Laura's Doppelgänger appears and screams at "Cooper." Earle appears and tells "Cooper" he will let Annie live in exchange for Cooper's soul. "Cooper" agrees. Earle stabs him. There is a shot of explosive fire and the sequence reverses: Earle "unstabs" "Cooper." Bob appears beside an agonized Earle. He tells Earle to be quiet and then tells "Cooper" to go. He says that Earle is wrong: "He can't ask for your soul." Bob says he will take Earle's soul. Earle screams as a column of fire appears behind him. Bob pulls his arm away and Earle is silenced. Bob laughs. "Cooper" turns and walks away. After he leaves, another "Cooper" emerges from the red curtains. He crouches next to Bob and laughs, then follows the first Cooper. The first Cooper encounters the Leland Doppelgänger who says, "I did not kill anybody." The second Cooper enters the hall. The first Cooper exits as the second shares a laugh with Leland. The second Cooper gives an evil smile to the camera. The first Cooper runs and the second follows. The second Cooper overtakes the first and leaves the Red Room. Bob laughs at the camera. The second Cooper appears in Glastonbury Grove with Annie lying unconscious beside him. Truman notices their reappearance and rushes to their aid. At the Great Northern, the second Cooper awakens and says he wasn't sleeping. He asks Truman and Hayward about Annie. They say she is fine and in the hospital. The second Cooper says he needs to brush his teeth. He enters the bathroom, squeezes toothpaste into the sink and smashes his head into the mirror. Truman and Hayward are startled. Now bloody, the second Cooper sees the image of Bob staring back at him from the broken mirror. The second Cooper smiles, laughs, and says again and again "How's Annie?!"

TIMELINE: The events in this episode begin on Sunday night, March 26, and continue through Monday, March 27.

CRITIQUE: Lynch returns as director and creates a powerhouse episode, drawing superior performances from the entire cast (most prominently MacLachlan, who at times during the second season lost sight of who Cooper was) and creating riveting scenes from some of the same disappointing storylines that other directors had been saddled with. Though Lynch made significant changes to the original script (see *WIP* 53 for a detailed comparison), if anything the quality of the series finale results from his ability—which other

directors were often unable to duplicate—to create a uniquely *Twin Peaks* atmosphere for every scene. Perhaps no scene better epitomizes this than the return of Nadine's memory in act 1. The script, which works well enough, is slightly humorous in keeping with the storyline up to that point. Lynch alters the script just a bit by removing a few lines of dialogue, but more importantly brings a wrenching drama to it. A sadness pervades that creates the perfect counterpoint to the ludicrousness of the situation and, as such, represents the kind of duality that dominates much of the early episodes and created the unique experience for viewers who often didn't know whether a scene was supposed to be funny or serious (or both).

Frost and Peyton were understandably a little dismayed at some of Lynch's script changes, not because the alterations weren't well directed or didn't capture the proper *Peaks* ambiance, but because Lynch "wasn't following the linear narrative that we were trying to lay down" (*WIP* 17, p. 6). Frost admitted that had the show been renewed for a third season, "we would have had a little bit of trouble getting back to where we needed to go" (*WIP* 9, p. 2).

Because the series finale is such a complex and unique episode, we're going to discuss it act-by-act:

Act 1: After a brief scene with Lucy and Andy (which Lynch took almost verbatim from the script, except for deleting some dialogue at the end), Lynch sets the tone with a beautifully-played scene in a meeting room at the sheriff's station. The "real" Cooper seems to have returned to the series, as MacLachlan's portrayal is precise and restrained. (In *Lynch on Lynch*, the director noted, "[S]ometimes I would have to kick [MacLachlan] up to another gear. It's right inside of him, but he might...not have the energy, alertness and spark that Cooper has. You've got to watch it, because there are a lot of things in Kyle that aren't Cooper." p. 168.) The strange Cooperesque logic returns, too, as Truman connects the twelve rainbow trout in the back of Pete's truck (not mentioned in the script) with the twelve trees at Glastonbury Grove. One should have nothing to do with the other, but in the world of *Twin Peaks*, these connections have meaning.

Lynch adds appearances by the Log Lady and Ronette Pulaski to allow the episode to tie in with earlier stories, just what one would want from a final episode (in addition to seeing memorable characters one last time). The *Peaksian* logic continues as Cooper is able to predict Margaret's appearance one minute before she arrives. As with the best *Peaks* episodes, everything is just a slight degree off—not the over the top weirdness of the Save the Pine Weasel Fashion Show, but a more subtle and mysterious "offness" that's difficult to describe.

Earle drags Annie through the woods to Glastonbury Grove, and Welsh once again excels in portraying the mad former agent, perfectly treading the line between silly insanity and menacing threat. Even with subpar scripts over the past several weeks, Welsh often stole the show, but here he's even better. Lynch eliminates huge chunks of dialogue, preferring to find the one precise line and delivery that will convey the rest. It keeps the episode from drowning in dialogue and gives each line proportionally more weight and importance. And with Welsh at the helm, no longer needing to recite long passages, Earle dominates as never before.

Earle's statement to an entranced Annie, "I tell you they have not died. Their hands clasp, yours and mine," is apparently from a poem titled "Eulogy for Soldiers," though we have not been able to

locate the author of the work (about half of the Internet references we could locate attribute the poem to Windom Earle). As far as we can tell, here is the full text:

I tell you they have not died,
They live and breath with you,
They walk now—here at your side,
They tell you things are true.
Why dream of poppied sod
When you can feel their breath;
When flowers and soul and God
Know there is no death?

I tell you they have not died,
Their hands clasp yours and mine,
They are now but glorified,
They have become divine.
They live, they know, they see,
They shout with every breath,
"All is Eternal Life,
There is no death."

As for why Earle speaks these lines specifically, and what they have to do with using Annie as bait to draw Cooper into the Black Lodge, we haven't been able to come up with any satisfactory theories.

The first act ends with Nadine's recovery, which we've already discussed above. We'll just add here that the scene contains the first of the "head injuries" that are a recurring motif in this episode—both Nadine and Mike have their heads bandaged, with a little blood showing on the tops. (In a continuity error, however, Mike mentions being hit by a log during the scramble at the end of the Miss Twin Peaks contest, though it was Bobby attacked by Earle, not Mike. Apparently Lynch, who added the line, was more concerned with giving Mike and Nadine matching head injuries than with continuity.)

Act 2: The melancholy atmosphere that ended act 1 continues at the beginning of act 2, which has Donna leaving home, suitcase in hand. Frustrated with the apparent lies that her family has been perpetuating, Donna refuses to listen either to her mother or to Ben. Will comes home, and Ben asks for forgiveness for telling the truth to Donna. Will insists that Ben leave, and Donna hugs Will, calling him "daddy" over and over. Sylvia arrives and upbraids Ben, and just when it appears that there will be a "happy ending" of sorts and everyone can go his own way, Will lunges toward Ben and slugs him. Ben hits the fireplace mantel and falls to the ground, leaving a bloody mark on his forehead—the second head injury of the episode. Will kneels in emotional agony, and the scene ends with everyone in turmoil (more or less as scripted; Lynch kept this scene mostly intact).

Cooper finds his way into the Red Room, a move—as we've noted before—that Lynch probably would not have preferred but felt constrained by the ongoing story. For Lynch, the Red Room was entered through dreams, such as in episode 1002, but did not have a physical existence. But a major storyline in the second season—almost certainly of Frost's creation—was the Black Lodge as the physical embodiment of a place of evil. Because the second half of the second season was leading to a showdown of Cooper versus Earle in the Black Lodge, there wasn't a practical way to

avoid this new interpretation of the Lodge. Lynch does make it more mysterious by adding the Little Man and the singer, plus the flashing lights that may foreshadow Cooper's impending split.

Outside, Andy finds Truman waiting for Cooper, and the second act ends.

Act 3: Ten hours later, it's Monday morning in Twin Peaks, and Truman and Andy are still waiting for Cooper. Audrey chains herself to the Twin Peaks Savings and Loan, and Andrew and Pete arrive to see what's in Thomas's safety deposit boxes. It's rigged with a bomb, and the episode leaves up in the air who does and does not survive the explosion.

In a Double R scene created by Lynch, Bobby asks Shelly to marry him, then starts barking like a dog—a reminder of his barking in the pilot. In another reference to the pilot, Heidi the waitress arrives to work late. As with the scorched engine oil and Ronette's appearance in act 1, Lynch is working at closing the circle, tying in the final episode with elements going all the way back to the beginning of the series. In a particularly strange scene, Sarah Palmer—making her first appearance on the series in ages—arrives to deliver a message to Major Briggs: "I'm in the Black Lodge with Dale Cooper. I'm waiting for you." Whom she is channeling is unclear, though the scene harkens back to Mrs. Palmer's "gifted" nature alluded to in the first season but later forgotten. In any event, the scene suggests that, had the series returned for a third season, the Major would have been instrumental in rescuing Cooper.

With the status of all of the major characters updated and out of the way, Lynch is able to devote the entire fourth act to his own version of Cooper's Black Lodge ordeal.

Act 4: We have written extensively about this act as part of our *WIP* 53 essay, "Half the Man He Used to Be: Dale Cooper and the Final Episode of *Twin Peaks*," and we encourage readers to pick up that issue. It would be pointless—and impossible—to restate all of the important points of the nine-page essay in the short space available here. We'll just note that in that essay, we argue that Cooper enters the Red Room whole but in the course of events splits into two beings (not, as many viewers believe, that Cooper was possessed by Bob).

We will also point out that, as with the rest of the episode, Lynch finds a way to integrate long-gone characters into scenes. In the Red Room, Laura returns, as does the elderly Great Northern room service waiter, the Giant, Madeleine Ferguson, and Leland Palmer.

The episode ends with the third head injury, when Cooper smashes his head against the hotel's bathroom mirror.

COMMENTS: Glastonbury Grove is, as noted in the episode itself, a part of the King Arthur legend. For a lengthy treatment of Arthurian elements in *Twin Peaks*, see Rebecca and Sam Umland's fascinating analysis in "The King and I: The Arthurian Legend in *Twin Peaks*" in *WIP* 31.

Laura Palmer makes a final appearance during the end credits as a reflection in the coffee cup.

Ronette's name is spelled "Ronnette" in the end credits. It is always spelled with one "n" except in the pilot and in *The Secret Diary of Laura Palmer*.

FIRST APPEARANCES: the Red Room singer, Doppelgängers, Dell Mibbler

RATING: ★★★★



TWIN PEAKS FESTIVAL

July 30th, 31st, and August 1st, 2004

Friday, Saturday & Sunday

In & Around North Bend, WA

Meet Twin Peaks Celebrities

Sherilyn Fenn - Audrey Horne

Jennifer Lynch - author of Laura's Diary

James Marshall - James Hurley

John Neff - 1/2 of Blue Bob

Don Davis - Major Briggs

Charlotte Stewart - Betty Briggs

Jan D'Arcy - Sylvia Home

Andrea Hays - Heidi the Waitress

All celebrities are subject to change

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Celebrity Dinner
John Neff Performing
Trivia & Costume Contest

SATURDAY

Motor Coach Tour of Film Sites
Film Night: Fire Walk With Me
And Other Events To Be Announced

SUNDAY

Cherry Pie Picnic Lunch
Tibetan Rock Throw

All events are subject to change

visit www.twinpeaksfestival.com for more info

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City: _____ State/Country: _____ ZIP: _____

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Registration without Bus Tour: \$200 _____

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For questions, email info@twinpeaksfestival.com

*** All anticipated celebrities & events are subject to change without notice.*

Orders are processed on a first come first serve basis. Only 200 tickets will be sold for this year's festival.

Confirmations of the festival will be sent by email or US Postal Mail. Personal Check, Cashier's Check, Money Order, or PayPal in US Funds accepted.

Ticket sales are final.



The World Spins

Illustration © 2004 Larry Hunt

Twin Peaks on Screen

Alias continues to appropriate David Lynch's actors for guest spots on the ABC series. In issue 67 we reported on the appearance of Justin Theroux (plus co star Melissa George), but it turns out that was only the beginning. Isabella Rossellini began appearing in the January 18 episode ("Crossings") and returned on May 2 ("Legacy") and the May 23 season finale ("Resurrection"), playing Katya Derevko, the aunt of Sydney Bristow (Jennifer Garner), a casting choice that may have been required when the producers could not get Lena Olin (who played Sydney's mother in year two) back for the third season. Ian Buchanan appeared in the February 15 episode ("After Six") as Johannes Gathird. Peggy Lipton first appeared on the show in the March 28 episode, "The Frame," playing Melissa George's mother, Olivia Reed. She returned on April 18 ("Hourglass"). In between, on April 11 ("Unveiled"), Gino Silva (Cookie in *Mulholland Drive*) appeared as Diego Machuca.

Kiefer Sutherland was a guest on *The Tonight Show with Jay Leno* on March 29. He talked about his daughter and his lack of technological expertise (he still doesn't own a computer). Kiefer talked about his rowdy reputation, his early career, and voice over work on an animated feature, Disney's *The Wild*. The segments lasted eleven minutes. On May 19, Sutherland was a guest on *Late Show with David Letterman*. They talked about 24. Kiefer married off his oldest



Isabella Rossellini (left) Victor Garber



Ian Buchanan



Melissa George and Peggy Lipton



Gino Silva

daughter in Scotland. He talked again about teaching his daughter to drive. Dave asked about Kiefer's rodeo experiences. Kiefer has been taking cooking classes. The segments lasted about nine-and-a-half minutes.

David Duchovny made the talk show rounds to promote his movie *Connie and Carla*. On April 5, he appeared on *The Tonight Show*. He recently completed directing *House of D* starring Robin Williams. He realized directing a film is a lot more work than acting in one. He's been having battles

with the ratings board to get a PG rating. Leno asked him about shooting *Connie and Carla* in Vancouver. Leno then played a clip of Duchovny as Denise from *Twin Peaks*. Duchovny insisted that he did not wear his Denise outfit off the set. Leno showed a clip from *Connie and Carla*. Duchovny's segments last about twelve minutes, though he stayed for the remainder of the show (zoologist Jared Miller followed Duchovny, who occasionally jumped in with a comment). On April 15, Duchovny visited *Letterman*. Duchovny talked about his son's strange speech patterns, then about *House of D*, which Duchovny wrote as well as directed. He was inspired by a Warren Zevon comment, "Enjoy every sandwich." Letterman shows a clip from *Connie and Carla* (different from the Leno clip). The segments last about nine minutes. The following day, Duchovny was on *Late Night with Conan O'Brien*. They talk about Ryan Seacrest of *American Idol*. Conan remarks that both he and Duchovny got Canada mad at them (Conan with Triumph the



Sutherland on Leno



Sutherland on Letterman



Sutherland in Taking Lives

Insult Comic Dog; Duchovny from a joke given to him by Conan's writing staff a few years earlier when *The X-Files* moved its shooting location from Vancouver to Los Angeles). Duchovny says he would like to do another *XF* movie in the next year or so. (According to *Entertainment Weekly*, Chris Carter and Frank Spotnitz have a story worked up and have been negotiating with Fox—as in Twentieth Century, not Mulder.) Duchovny caught an old episode of *XF* on television the night before, late when he couldn't sleep, and remembered getting the script and being surprised that Mulder was afraid of fire when there had been no evidence of that in the character before (but fortunately the episode was so bad, he said, that nobody else noticed the fire discrepancy). We believe he's referring to the first-year episode "Fire" (though it's been so long since we've seen that one, we're not positive). Duchovny and Conan talk about *Connie and Carla*, and Conan shows a clip (same as the Leno clip). Duchovny's appearance lasted about ten minutes. Finally, on April 28, Duchovny appeared on *Jimmy Kimmel Live*. Kimmel admitted to being a huge *XF* fan and misses the show. He suggests that the movie reveal that ET (from the Steven Spielberg movie) is the one who was behind all of the extra-terrestrial activities on the TV show. They talk about *House of D* (based on a women's prison, the House of Detention, near where he grew up). Kimmel adds that Robin

Alternate E-mail Address

Recently we wondered why so few e-mails were coming in to the magazine (the reason why there's been no letters section for ages), and we discovered something: our previous e-mail address (editors@wrappedinplastic.com) was *not working!* This probably happened around the time we incorporated the *Wrapped in Plastic* site into the Win-Mill Productions site that now houses all of our publications: *WIP*, *Spectrum*, and *Following Cerebus*. Until we figure out exactly what needs to happen in order to get our old address working again, please e-mail us at this address:

editors@spectrum-mag.com

As far as we can tell, all mail sent to the other e-mail address not only never arrived, but probably never got returned to the sender, either, so it just got sucked into a cyberspace black hole or something. If you think this may have happened to a note you sent to us, please re-send it to the spectrum mag address! We'd love to hear your thoughts on our *Twin Peaks* second-season episode guide, or anything else on your mind.

Williams should also be in the *XF* movie as Mork. One of Duchovny's Web sites disturbs him, "The Theban Band, that he learned about from Nicholas Lea (who played Krycek). After a commercial break, Kimmel played a clip from *Connie and Carla* (mostly the same as the Leno clip), then tried to give the office bird to Duchovny. Duchovny and Kimmel debated whether the movie is a chick flick, though Duchovny said the inclusion of transvestites makes it "fun for the whole family." They talked about basketball. Duchovny's segments lasted almost twelve minutes. Later, race car driver Jeff Gordon was a guest, and the show ended with Duchovny, Gordon, and

Kimmel racing at the Rascal 400 in some scooters. Duchovny won the race.

David Bowie was Leno's guest on April 21, performing a song from his new CD *Reality*.

Twin Peaks in Print

Entertainment Weekly 762/763 (April 30) contains a photo of Naomi Watts with co-star Mark Ruffalo from the upcoming film *We Don't Live Here Anymore* (also starring Laura Dern). 769 (June 11) contains a full page piece on Justin Theroux, with a couple mentions of *Mulholland Drive*. (The TV series-reluctant actor admits that he "would have done that show, of course,



Duchovny and Letterman



Duchovny in Connie and Carla



Duchovny on Conan



Duchovny and Kimmel



Duchovny wins the Rascal 400 race.



Bonnie on Leno



A Heineken commercial uses Chris Isaak's "Wicked Game" song.



forever.") Theroux will be appearing in the new season of HBO's *Six Feet Under*. The same issue contains a short news item on the Had to Be Made Film Festival, a series of DVDs distributed to video stores that allow viewers to vote on the best unreleased independent films. The festival is run by Richard Green (from *Mulholland Drive*), WTP contributing editor John Mitchell, and Mike Kyle.

Jane (May) contains a one page article written by David Lynch as part of the magazine's "Celeb Spiritual Report" series. In the piece, Lynch discusses his interest in Transcendental Meditation and belief in the Unified Field, which posits that "under lying all matter is a vast, unbounded, infinite and eternal field of consciousness" that humans can "experience," and in the process gains the enlightenment of "higher states of consciousness culminating in Unity Consciousness, the highest state of consciousness." Accompanying the article is a Lynch painting "to show what consciousness looks like." The same issue includes a

small photo of Lara Flynn Boyle.

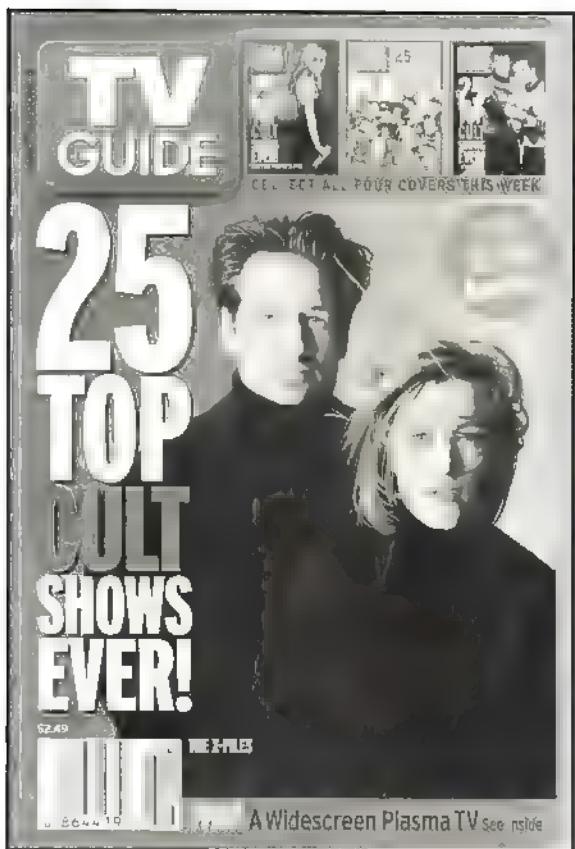
In the May 9 edition of *New York I've* (the television supplement of the *New York Daily News*), Amber Tamblyn is quoted as calling the season finale of *Joan of Arcadia* on May 21 as "*Twin Peaks* vs. *The Shining*—really weird and dark....It deals with darkness and light and what is real and what is hallucination." (Thanks Tony Lammer.)

Don Davis—comic book hero? The alternate photo cover on the third issue of *Stargate SG-1 POW* (Avatar Press; April) features Davis as Major General Hammond.

TV Guide (April 3) includes Gillian Anderson in their "Where are they now?" cover feature. In addition to the cover inset photo, Anderson gets a half page inside (she's moved to London to do theater) and along with two photos. (May 30) cover-features *The X-Files* (along with *Buffy, the Simpsons*, and *Star Trek*) as part of their "top cult shows" issue. *X-Files* comes in at #2 (*Star Trek* is number 1): "A horror story for a paranoid age." *Twin Peaks* clocks in at #20: "David Lynch's surreal mystery involved a beautiful corpse and a backward-talking dwarf. You had to be there." Other entries include *Buffy* (#3), *The Prisoner* (#7), plus *Ahas* and *24* as an honorable mentions.

the story: "One billion dollars is the price of a wing and a tail fin of a single B-2 bomber. Here's a chance to create permanent peace for a small fraction of the \$500 billion the government spends every year on weapons and war." Rush asked, "When these peace people get together, what is it that they do in order to get peace?...They will surrender....Why does it take a billion dollars to teach someone, 'I surrender'?" Later, a caller reminded Rush that a B 2 does not have a tail fin.

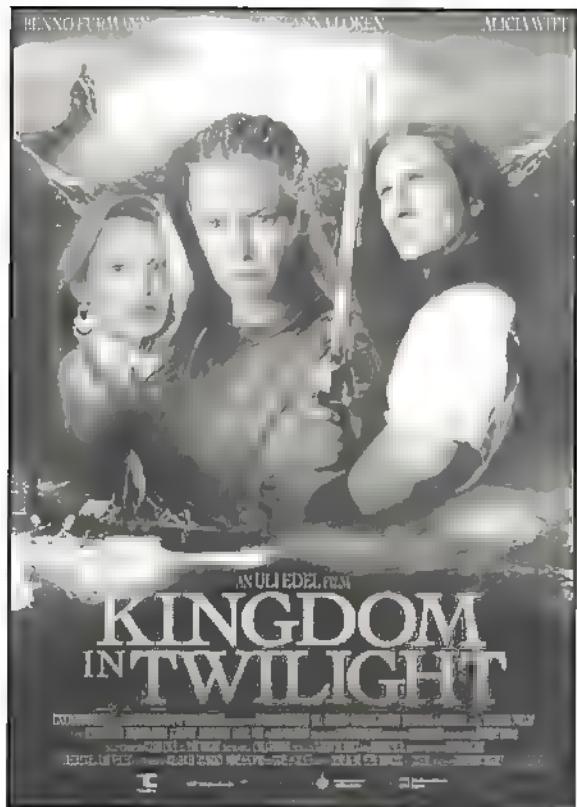
On February 11, Rush was talking about the rising life expectancy in the U.S. and the criticisms against the Atkins diet. Then he said, "I started a book last night, *The Greatest Game Ever Played*. It's about Francis Ouimet, the amateur who won the U.S. Open at Brookline in the early 1800s [actually 1900s] against the greatest player in the world, Harry Vardon, from England." Rush—a huge golf enthusiast—was noting how long the various individuals in the book lived, and "it was an exception



Twin Peaks on Radio and on the Golf Course

This past winter, both David Lynch and (indirectly) Mark Frost came up for discussion on *The Rush Limbaugh Show*. On December 4, Rush mentioned the Peace Academy, with which Lynch is associated. Reading from a news story, "*Twin Peaks* director David Lynch is coming to Washington tomorrow to help raise \$1 billion for the University of World Peace. It is a spot where about eight thousand students will one day calm the acute political, ethnic, and religious tensions that fuel the violence in Iraq, Israel, and other global hot spots through meditation." Lynch was quoted in





Ulli Edel directs Alicia Witt in *Kingdom in Twilight*, now in post production. The film is based on the Germanic Nibelungenlied and Nordic Rings mythos.

if any of these guys was over fifty, fifty-five, when they died. Today life expectancy is approaching eighty." (See WTP 61 for our interview with Frost discussing this fantastic book.)

Speaking of *Greatest Game*, according to *The Hollywood Reporter*, production is scheduled to begin in late July for a Disney film based on the book. Bill Paxton will direct from a Frost screenplay. Shia LaBeouf will play Ouimet, and Michael Weaver will also star. No word yet on who will play Vardon.

Et Cetera

Sheryl Lee stars in *Desperate Housewives*, a new ABC series beginning this fall. It will occupy the *Ahav* Sunday timeslot until January.

An amusing Heineken commercial uses Chris Isaak's "Wicked Game" as its soundtrack. In the spot, a man tells a woman that he loves her so she'll roll over, thus freeing his hand that holds his beer.



While paging through a hardcover book, *The National Enquirer: Thirty Years of Unforgettable Images (don't ask)*, we noticed this nice shot of "Laura Martinez-Harring" from her Miss USA days.

Laura Haring appears in the Quentin Tarantino-directed episode of *Jimmy Kimmel Live*

Laura Haring appeared in a wild, special episode of *Jimmy Kimmel Live* on April 20 directed by Quentin Tarantino. Haring was almost cast in *Kill Bill Volume 2* (Vivica A. Fox ended up with the role). She talked about her work in *The Punisher*. Tarantino kidded her about *The Punisher* coming in second to *Kill Bill* at the box office the previous weekend. Kimmel introduced a clip from her movie, but Tarantino played a *Kill Bill* clip instead. Kimmel asked her about being Miss U.S.A., but she seemed embarrassed with the discussion. At the Academy Awards ceremony, she wore a \$1 million pair of shoes and a \$27 million necklace. As she begins to tell the story, Tarantino interrupts with a "rewrite" to make the incident more amusing. Suddenly two gun-

men enter the studio. After a commercial break, Jimmy's cousin Sal enters with a gun, and Jimmy, the guests, the band, and the audience all pull guns on the gunmen. Jimmy's Uncle Frank, dressed as a samurai, dashes across the stage, and the lights go out. After a commercial break, everyone is

slumped over, and Tarantino runs onstage to close out the show as the camera pans over the "dead." Without a doubt, this was the most strangely-directed episode of a late-night talk show ever. Haring appeared for approximately ten minutes.



Haring's introduction



Haring and Kimmel



Tarantino closes the show.



Tarantino gives Haring a re-write.



Everybody has a gun!

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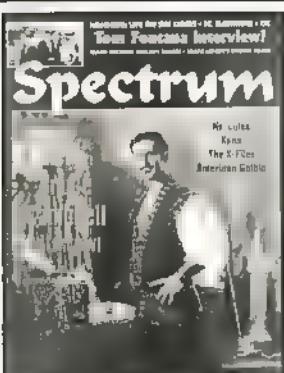
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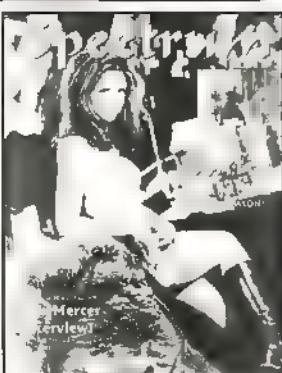
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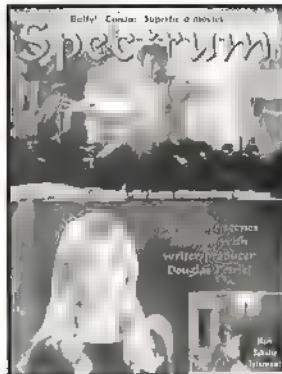
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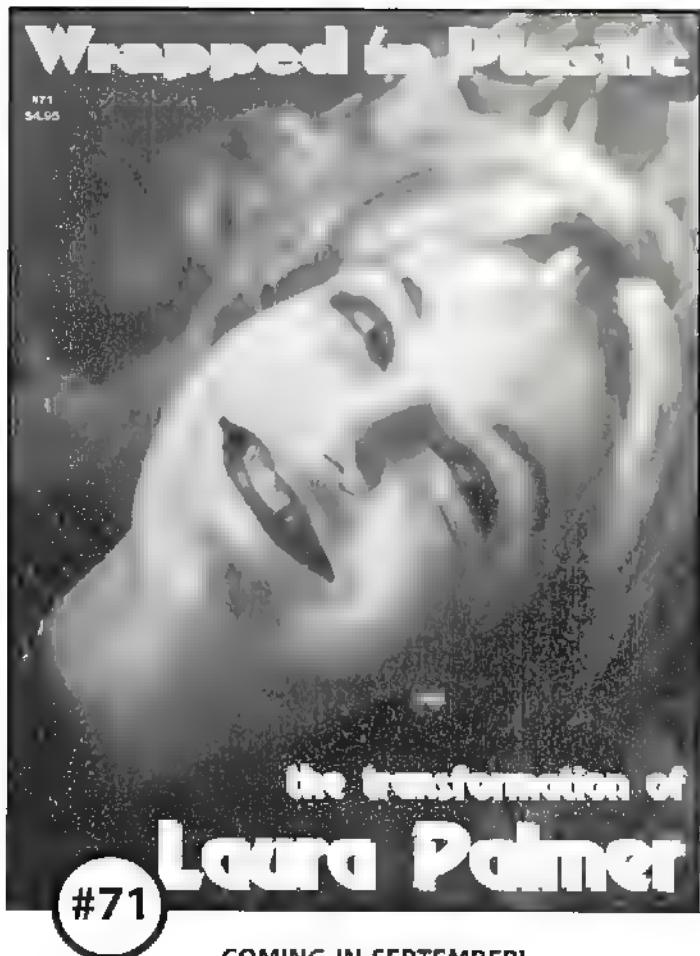


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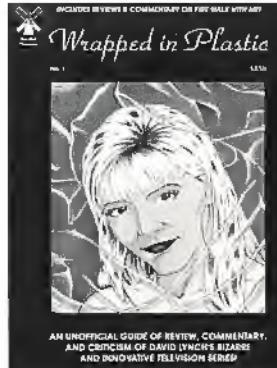
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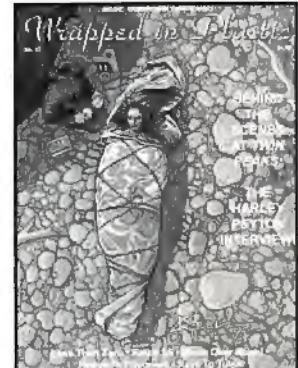
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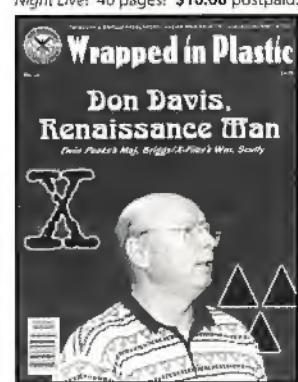
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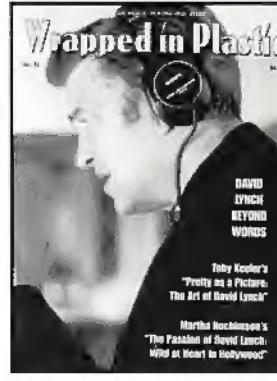
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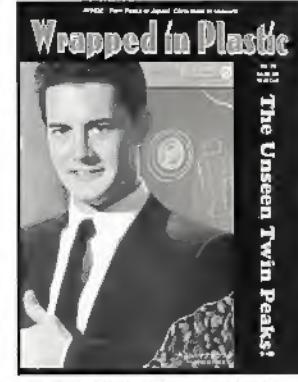
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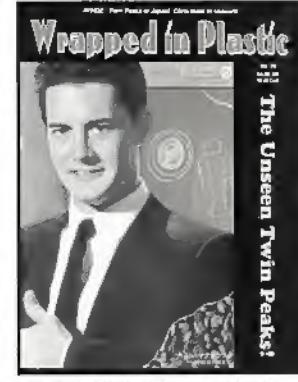
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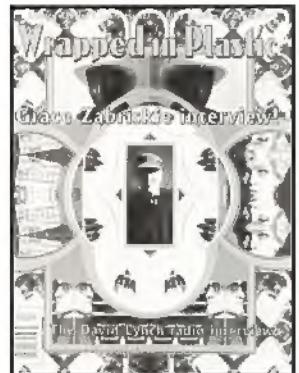


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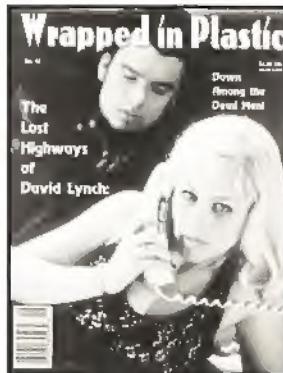
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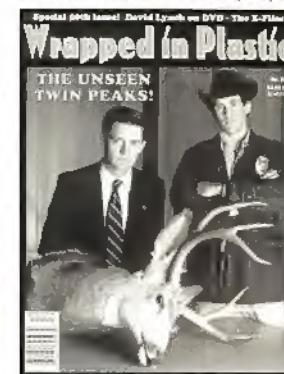
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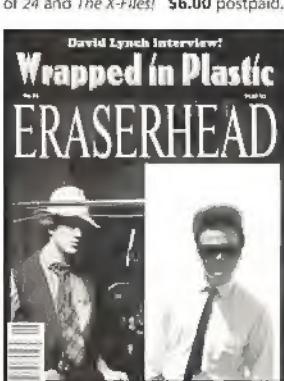
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